

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Mrs. Edith Gregor Halpert

Eden Hill Road

AIR MAIL

Newtown, Connecticut

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

September 9, 1963

After to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert  
THE DOWNTOWN GALLERY  
32 East 51st Street  
New York 22, New York

Dear Edith:

Thanks for your note. I was about to write you as I find I am coming East early in October. I have to go to a meeting in Colorado Springs on the 2nd, 3rd, and 4th and expect to push on to New York after that. Probably I shall go to Cape Cod over the weekend, but you can look for me around the 8th, 9th and 10th. I should like to clear up the Davis show then and there and arm myself with whatever is necessary: tapes, letters, etc. and if he is feeling in shape to be interviewed I should certainly be in touch with him. If not, as you say we can make out. You recall I did get together with him at one time and the result was a small article. I should be disappointed if I can't see him, but I dare say he does not care to be under the weather.

Let me know that this timing is all right for you as the Davis show is my excuse for coming East.

I am sorry that I was not pompous enough for you and Cardinal Spellman, but you must admit that it is a fairly broad finesse and it would take a bit of doing to impress you both. By all means send the material on to your friend Father Lauck, or if you wish to Lucifer himself.

I shall see you then early in October, the Cardinal willing.

Yours,



Frederick S. Wight



ch 8/15

ROMA,  
VIALE BRUNO BUZZI 47 - TEL. 803737  
Aug. 9. 1963

Mrs. Edith Alpert  
Downtown Gallery  
51st St.  
N.Y., N.Y.

Dear Mrs. Alpert:

A year ago last July I spoke by telephone to Ben Shahn at his home in Roosevelt N.J. about an auction of paintings and sculptures we were planning to have, in Rome, for the benefit of the Casa Italiana Anna Frank's a children's home in Israel. I have never met Ben Shahn, but he was very sympathetic to speak to, and asked me to send him all information on the matter, saying that he is very interested in the subject matter and would really like to do something especially for that event.

Well, happy and buoyed up by this conversation, I wrote to him immediately upon my return to Rome last July 1962, have written one other time to him and once to his wife but to date have had no reply. Ordinarily I would take this as a definite no, even though verbally he had said yes, except that friends of his have said that he doesn't open his mail...or doesn't answer letters and that I should write to you since you are his agent.

Dear Mrs. Alpert... could you help me? The auction we hope to hold the latter part of November or the early part of December of this year, and have commitments from about 40 artists. All have shown their work internationally, and represent both Italian and American artists.. Afro, Carlo Levi, Carroll Gloor, James Leong etc. etc. but we are in need of a real world name such as Ben Shahn, who, especially because of his show in the Galleria delle Arte Moderna last year in Rome is especially well known and admired here.



128 West 71st Street  
New York 23 - August 16

Respected Mrs. Halpert -

I have been in New York since July 19 and on Monday I will be moving to my studio at the above address. While I was in Peterborough/NH : I feel I did some of my best paintings and I will consider it great honor if you could visit my studio sometime and see some examples of my work.

However in asking this favour I fully appreciate the fact that your gallery stable is full and that the DG only takes up American artists.

However I am writing this letter as it will give me great pleasure if you visit my studio and I will benefit from discussing my work with you. My studio is clean, compact and in a new building (not one of those monstrous big Leviathan buildings).

You will be pleased to know that this year I am exhibiting in the Sao Paulo and the Paris biennales simultaneously.

But I do venture to remind you that you promised to show my paintings in your PRINTS ROOM in the 30th. Annual. I will be grateful if you could put about 6 of my works as chances are they will all be sold and this will be great help to me at a very difficult period in my career and struggle for survival. However you must like my work completely for that.

Regards !

Sincerely ever

*Jabal Geoffrey*

Jabal Geoffrey



Fox, Charles L.	Portland	P
Fransiolli, Thomas	Islesboro, Mount Desert	P
Freedman, Maurice	Monhegan	P
Freeman, Will		
Freytag, Philip M.	Palmouth	P
Frizzell, Ralph	Portland	Prints
Frost, Jack	Bangor	Illustrator
Fuller, Alfred	Monhegan	P
Fulton, Antoinette M.	York	P
Fulton, Marion	York Harbor	P
Fulwider, Edwin	Monhegan	P
Furlong, Beatrice A.	Westbrook	P
Gallagher, Sears	Monhegan	P
Ganage, Parker M.	New Harbor	P
Gardiner, Allan R.	Portland	P
Garsoian, Inna	Mount Desert	P
Gasser, Henry M.	Kennebunk	P
Gay, Winckworth A.		P
Gaylor, Wood	Ogunquit	P
George, Alice C.		P
Gerardia, Helen	Bar Harbor	P
Gerry, Lois	York	P
Gibson, Charles Dana	Islesboro	P
Gifford, Robert S.		P
Gikow, Ruth	Skowhegan	P
Giles, Howard		P
Gilman, Barbara D.	Cape Elizabeth	P
Goldin, Leon	Stonington	P
Gonzales, Carlotta	Ogunquit	P
Gonzales, Xavier		S
Gowen, Elwyn G.	Sanford	P
Grant, Gordon	Ogunquit	P
Graves, Abbott	Kennebunkport	P
Gray, Ralph W.	Penobscot area	P
Gray, Rosamond	Portland	P
Greaver, Hanna	Orono	P
Greaver, Harry	Orono	P

September 5, 1963

Miss M. Hewitt  
Penguin Books Ltd.  
Harmondsworth, Middlesex  
England

Dear Miss Hewitt:

As the Gallery has been closed all summer and is not re-opening until next week, my reply has been delayed.

I expect to see Ben Shahn next Tuesday and will be glad to further discuss the reproduction for your book.

Incidentally, what fee do you pay for such use?

Sincerely yours,

EGH:vg

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



WICHITA ART MUSEUM

619 STACKMAN DRIVE • WICHITA 3, KANSAS

August 3, 1963

Director  
The Downtown Gallery  
43 East Street  
New York, N. Y.

Dear Sir:

We are unable to locate significant biographical material pertaining to Samuel Halpert. We acquired his painting, "Girl in a Bathing Suit," through an anonymous source in 1945.

All sources we have located thus far recognizing the artist are inadequate for our purposes. I would be humbly grateful if you could send us Halpert's biography. Do you have any records whereby Halpert made a specific statement about "Girl in a Bathing Suit"?

In your debt.

Sincerely,



Sebastian J. Adler  
Assistant Director

SJA:dd

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

or to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Bureau de surréalisme

G. PUNTE

Nwe Prinsengracht 88 III

AMSTERDAM

(Holland)

12.8.63

Dear Sirs,

Would you be so kind to send me  
catalogues and monographs of Georgia O'Keeffe,  
and from surrealist exhibitions.

Thanking you in advance.

Yours faithfully,





Winter, Mary Taylor	Monhegan	P
Winter, Denny	Rockport	P
Woodbury, Charles H.	Ogunquit	P
Woodward, Stanley W.		P
Worster, Georgia W.	Bangor	P
Wray, William	South Portland	P
Wright, William	Monhegan	P
Wyeth, Andrew.	Cushing	P
Wyeth, Jamie	Cushing	P
Wyeth, N. C.	Cushing	P
Yaffee, Edith Gaffing	Cousins Island	P
Zorach, Marguerite	Robinhood	P
Zorach, William	Robinhood	S
Zsiasly, (Malvin Albright)	Boothbay	P

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 50 years after the date of sale.

With many thanks for a delightful day and looking forward to seeing  
you soon.

Very sincerely yours,

*Mary*  
Mary C. Black, Director  
(Mrs. Richard Black)

or to publishing information regarding sales transactions,  
archivers are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



# The Print Club

## HONORARY PRESIDENTS

Mrs. Laurence Eyre  
Mrs. Raymond D. B. Wright

## HONORARY VICE-PRESIDENT

Mrs. Gideon Boericke

## PRESIDENT

Mr. Robert M. Walker

## VICE-PRESIDENTS

Mrs. Austin Lamont  
Mr. Samuel Maitin  
Dr. George Roth  
Mr. G. Allen Smith  
Mr. Walter L. Wolf  
Mr. Carl Zigrasser

## SECRETARY

Mrs. Irwin Solomon

## TREASURER

Mr. William H. McCarthy, Jr.

## DIRECTOR

Miss Bertha von Moschzisker

## DIRECTOR, PRINTS IN PROGRESS

Mr. Robert Gavin

## HONORARY PATRONS

Mr. Richard E. Bishop  
Mr. R. Sturgis Ingersoll  
Mr. Lessing J. Rosenwald  
Mrs. John Wintersteen

## BOARD OF GOVERNORS

Mr. Seymour Adelman  
Mr. Francis Ballard  
Mr. Daniel W. Collins  
Mrs. Michael Egnal  
Mrs. James A. Field  
Mr. John C. Keene  
Mr. Kneeland McNulty  
Mr. Kenneth Prescott  
Mrs. Nicholas N. DeK. Stephanoff  
Mrs. Ben Wolf

## JUNIOR BOARD OF GOVERNORS

Mrs. William R. Allman  
Mrs. W. Diston Anderson  
Mr. William Chandler  
Mrs. Michael Erdman  
Mrs. Irving Maitin  
Mrs. Charles E. Mather, III  
Mrs. Arnold Roth  
Miss Claire Van Vliet

September 5, 1963

Downtown Gallery  
32 East 51st Street  
New York City, N. Y.

Dear Sirs:

Please send us some Ben Shahn prints on  
consignment. We assume you will allow us 10%  
on sales as in the past.

Sincerely yours,

*Bertha von Moschzisker*  
Bertha von Moschzisker  
Director

BvM:fj

rior to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Kent, Rockwell	Monhegan	P
Kershner, Anna	Farmington	P
Kershner, Marge	Farmington	P
Kienbusch, William A.	Trevett	P
Kiernan, Alice	Wilton	P
King, William	Skowhegan	S
Kingsbury, Edward W.	Ogunquit, Wells	P
Klebow, Eugene	Bristol	P
Knaths, Karl		P
Koch, Luzette J.	Ogunquit	P
Kok, Evelyn	Presque Isle	P
Kortheuer, Dayrell		P
Kowert, Henry	Liberty	P
Kroll, Leon	Monhegan, Ogunquit	P
Kuebler, Gertrude D.	Brunswick	P
Kuhn, Walt	Cape Neddick	P
Kuniyoshi, Yasuo	Ogunquit	P
Kunkel, George	Ogunquit	P
Kuzmeskas, Kenneth	Portland	P
Lachaise, Gaston	Georgetown	S
Lafarge, John	Bar Harbor	P
Lahey, Richard	Ogunquit	P
LaMendola, George	Westbrook	Illustrator
Lamont, Frances	Ogunquit	S
Lane, Helen	Ogunquit	P
Lane, Lottie Turner	Kents Hill	P
Langlais, Bernard	Cushing	P, S
Laselle, Edward	Portland	P
Lassonde, Omer T.	Ogunquit	P
Latour, Jack P.	Sedgwick	P
Laurent, John	Cape Neddick	P
Laurent, Robert	Cape Neddick	S
Lawrence, William G.	Edgecomb	P
Laws, Edyth A.	Brunswick	P
Lee, Ellen F.	Portland	P
Legere, John	South Portland	P
Lee, Frank C.	Cape Neddick	P
Lenfest, Loena	Camden	P

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.



For to publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 60 years after the date of sale.

Newtown, Conn.

August 17, 1963.

Mrs. Fred Trotter  
Kahuku Plantation Company  
Kahuku, Oahu  
Hawaii

Dear Mrs. Trotter:

Thank you for your letter, which I found in Connecticut on my return from a lecture tour in California. Naturally, I am delighted that you decided to retain the painting by Isami Doi, and am now enclosing our invoice, crediting the check which was enclosed.

Also, I want to apologize for the delay, but as I may have mentioned previously, the Gallery is closed during July and August and I am at my summer home intermittently. Obviously, from the typing you must realize that I have no secretary here and will bear with me.

Again, I hope to have the pleasure of meeting you in New York in the near future.

Sincerely yours,

Sunday P.M.  
Sept. 1st.

Hall, East.

On the tail end of my holiday  
and spending it with Gery and  
Lois in Detroit. Returns when I  
see you.

I don't know at this point  
what your plans are for the gallery  
nor what arrangements you're making  
for secretarial and bookkeeping  
personnel. But do be assured that  
if you have not had success in the area,  
I'll be home Thursday or Friday  
and will be glad to pitch in and  
help! Hope that you've had some  
rest and peace of mind. See you soon!  
Love Adele



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

jets. He has been flying with Northwest for 21 years.

#### Not for Investment

"I'd really rather not say how much it's worth," he said. "We're not competing with anybody, and we're not buying for investment. It's just something which we're very interested in."

The collection started in 1946 when the Denmans were living in an apartment in Seattle. As Mrs. Denman recalls, the couple had some prints by Matisse, which they found very attractive. At about that time, Northwest started a run to New York, and Mr. Denman found himself infesting galleries and museums looking for Marins.

When the Denmans bought some of their paintings, the artists were not so well known, and their works were not as easily priced as they are now. The Denman house at 11110 in Bellevue is filled with his collection of mostly contemporary American canvases.

"We have a little hall downstairs that you might say is a gallery," Mr. Denman said, "and we keep changing the paintings around the house as we feel like doing. Some of the paintings are on loan. Occasionally museums ask for them. The University of Iowa borrowed a Sheeler. Our Ben Shahn is in Boston. The Paris modern art museum had our Oliveria."

#### Exhibited in Japan

In 1951, the Denmans, who were then stationed in Japan, exhibited their works in what they believe was the first showing of contemporary American art in Tokyo and Osaka. About 11,000 persons showed up to see them in the first three days at a Tokyo department store.

Mr. and Mrs. Denman admit that their taste goes in cycles rather than in favorites.

"If you said that one painting was always your favorite, you're not growing," Mr. Denman explained. "You should always be looking. Your taste develops. You're not born with it."

In the beginning, the Denmans avoided meeting artists because they didn't want their personalities to intervene in their choices. But they've lowered the bars and have found artists to be good company.

"I've found that a good artist is a good personality, an interesting person," Mr. Denman said.

The 49-year-old pilot sees nothing very odd or contrasting in his avocation and his profession, although he concedes that "there is a kind of built-up image." "After a while you pass the point of worrying about what other people think," he said. "But perhaps art collecting and piloting both require intuition."

Mrs. Denman quickly put an end to this line of reasoning. "Never mind the intuition in flying," she said. "I want you to



WILLIAM ROCKHILL NELSON GALLERY AND MARY ATKINS MUSEUM OF FINE ARTS

4525 Oak  
Kansas City 11, Mo.

Aug 27-1963

The Downtown Gallery  
32 East 51st  
New York 22, New York.

Sold - Step. H. Bomb. } 1 each  
The Essential

\$ 10.00  
\$ 50.00  
\$ 60.00  
  
6.00  
\$ 54.00

Less 10%

Sample  
\$10.00

Mrs. Jack E. Wells, Treas.

Ch. enclosed  
\$ 54.00

deposited

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THIS SIDE OF CARD IS FOR ADDRESS

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 54<sup>th</sup> St.  
N.Y.C. N.Y.

# Country Art Gallery

WESTBURY, LONG ISLAND

EDGEWOOD 3-0303

MRS. DOUGLAS A. MCCRARY  
MRS. CHARLES B. PAYSON  
MRS. EDWARD L. WATSON

August 21, 1963

Dear Miss Haggart,

We should like very much to give Bill and  
Marguerite Znach a show at our gallery this  
coming season — nothing elaborate, because  
we're not an elaborate gallery. Rhoda Sheerbell  
is doing a sculptured portrait of the two  
of them and it would be wonderful if  
we could present it to them at the  
opening of their show. If you are agreeable  
to the idea, we could schedule the exhibition  
around Christmas time so that students would  
be able to attend during their holidays.  
I believe the Znach's would be agreeable.

With best regards,

Doussa Hwaitsm  
(Mrs Edward L. Watson)

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



due to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**LONG ISLAND SUNSET:** The setting sun casts its soft and lovely colors on the reflective waters that surround us, bringing to a close another perfect day on Long Island.

"COME TO LONG ISLAND FOR A REAL VACATION!"

This calendar bit is really our view from the porch. Kids are having a great time - we are surviving with a welcome change. Thinking of you and hoping all's well. Love

Heidi & Mel

Color Photo by Bill Price, Northport, N. Y.

Bohon Harbor  
Fair Harbor  
Fire Island  
NY  
AUG 9 1963  
N.Y.



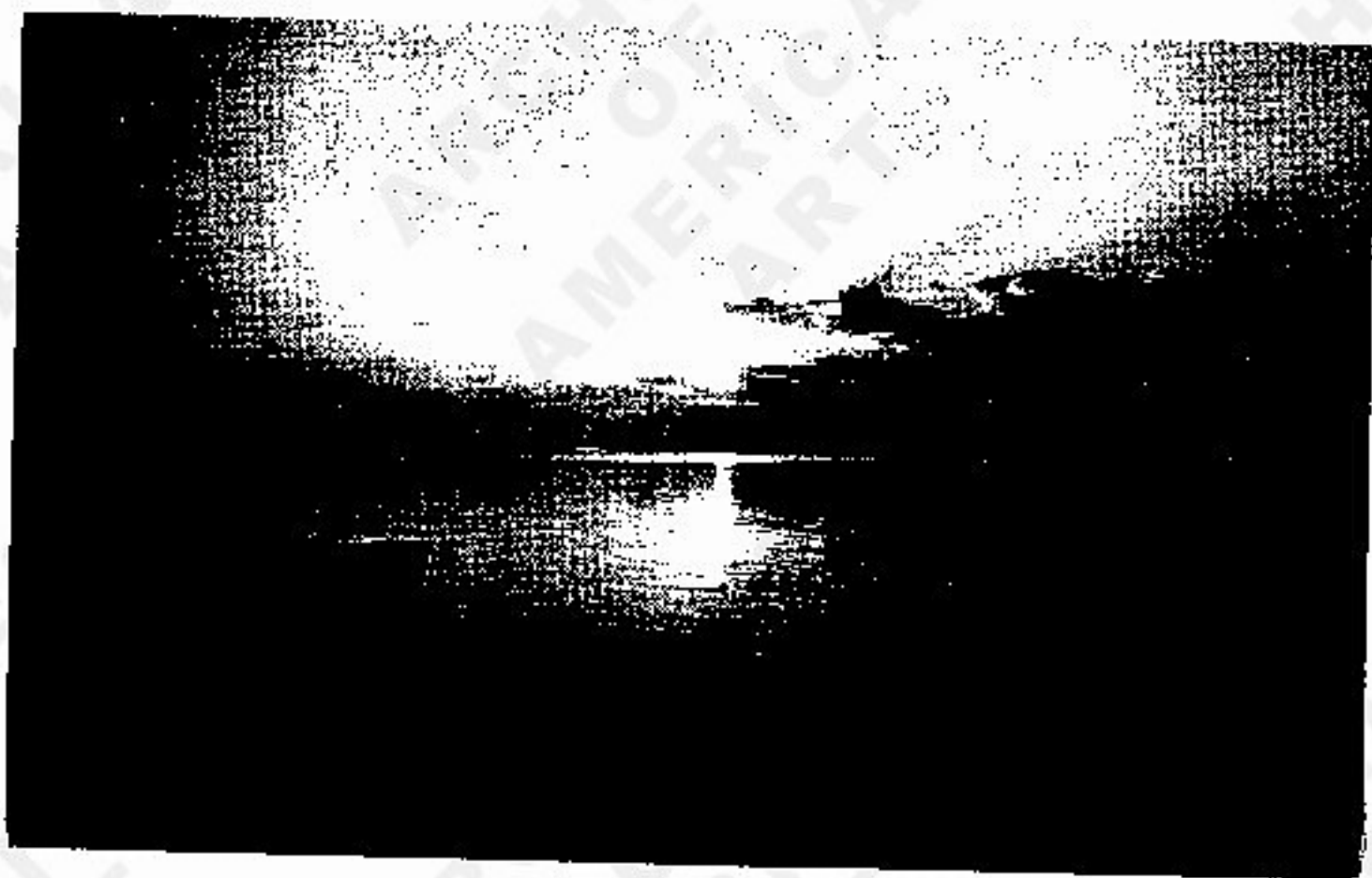
Post Card

Mrs Edith G. Halpert  
Eden Hill Road  
Newtown  
Connecticut

Brigow



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





Katharine Kuh

30 East 68th Street

Wellesley - Mass  
New York 21, N. Y.

Dear Edith

Really sorry to miss your  
party but I'm still on the  
Cape. I'll be back Sept. 11.

Love  
Katharine

Price to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

**TIME**  
INCORPORATED

TIME & LIFE BUILDING  
ROCKEFELLER CENTER  
NEW YORK 20  
JUDSON 6-1212  
BOOK DIVISION

August 6, 1963

Mrs. Edith Gregor Halpert  
Eden Hill Road  
Newtown, Conn.

Dear Mrs. Halpert:

Thank you so very much for your kind letter of July 31st. I regret missing your calls last week, but I was out the whole week due to illness.

However, your letter and interpretation of the Max Weber painting are marvelously helpful. And it was awfully good of you to check it with Mrs. Weber. Your combined opinion and interpretation will make for a good and authoritative caption now, instead of one more-or-less guessed at.

The volume in which this essay on the art of social protest of the 30s will appear is volume 11, or the next to last in our 12-volume U.S. history series. Since they come out every 2 months, and began in February, vol. 11 will not be out until about October 1964. The essay will also include work by George Gross, Reginald Marsh, Isaac Soyfer, Ben Shahn, Fletcher Martin, Philip Evergood, and others.

Again, my thanks for your graciousness in letting your vacation be broken in on.

Sincerely, *Terry Drucker*  
Terry Drucker



ch 8/7/63

Peter van Someren

PHENOMENOLOG

PS. C.

ROTTERDAM, 2nd of August 1963  
BREIJNERSTRAAT 38 b  
TELEFOON 51550

The DOWNTOWN Gallery  
32 W 51  
New York,  
U.S.A.



Dear Sirs,

In search of new opportunities for  
exhibition of my work, I kindly beg you to inform  
me about the possibilities and conditions for an  
exhibition in your gallery.

Awaiting your esteemed answer, I  
remain,

Yours faithfully,

*P. van Someren*

rise to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



Beilows, Robert P.	Rockland	P
Benson, Frank W.	North Haven	Prints
Benson, John P.	Kittery	P
Berenson, Theodore		Prints
Berry, Carroll Thayer	Rockport	P
Berry, Mrs. Janet Scott	Rockport	P
Betts, Edward	Ogunquit	P
Biccardi, Adio di		S
Bicknell, Bertha W.	Portland	P
Bicknell, Frank A.		P
Billayer, James	Brooklin	P
Bird, Susan	Cape Neddick	P
Bishop, Alice S.	Ogunquit	P
Bishop, Charles	Ogunquit	P
Bishop, Mrs. Florence Snell	Winter Harbor	P
Bittinger, Charles		P
Blaisdell, Simon	New Harbor	P
Blakelock, Ralph A.	Ogunquit	P
Blaney, Dwight	Bar Harbor	P
Blume, Peter		P
Blythe, Albert	Rangeley	P
Bodner, Peter	Cranberry Isles	P
Bogdanove, A. J.		P
Bok, Helena	Rockport	S
Bonner, Harriette B.	Freeport	P
Booth, Ralph	Ogunquit	P
Bowditch, Mary		
Bower, Alexander	Cape Elizabeth	P
Bowley, Betty	Camden	P
Boynton, Ruth	Bethel	P
Bradish, Ethelwyn	Ogunquit	P
Bradley, Anne	Fryeburg	P
Braun, Louise	Bangor	P
Breck, Bernice	Portland	P
Breede, Alexander	Pemaquid Point	P
Bricher, Alfred T.		P
Brockway, Philip J.	Orono	P
Brook, Alexander	Ogunquit	P

or to publishing information regarding sales transactions, authors are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



Mrs. Melvin B. Black

3370 Washington Street, San Francisco 18, California

9-5-63

Dear Mrs. Halpert

Dr. Black and I bought  
a painting of Tseng-Yu Ho's  
called the "red cliff", which  
in May-June went with  
her exhibition to Stockholm.  
At that time the artist had  
not signed or stamped it  
with her seals, but promised to  
do so while in Stockholm.

Since the close of the  
exhibit in June we have

50 Charles Street  
New York 14, N.Y.

August 14, 1963

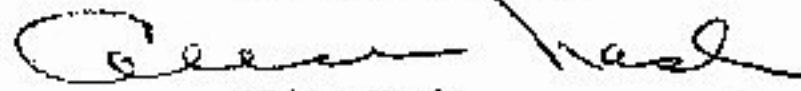
Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you for your courteous reply to my letter of July 15, regarding  
a possible opening on your staff.

As you have suggested, I will be happy to have a talk with you when  
the gallery opens in September. I will telephone you for an appointment  
the first week in September.

Cordially yours,

  
Alice Nash

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



Mon. Aug. 17<sup>th</sup>

Beverly Wilshire Hotel  
9500 Wilshire Boulevard, Beverly Hills, California

Hiels Faith!

You set Beverly Hills and the  
Hurd is agog by not following Frank's  
suggestion to come here and be their  
guest in seclusion. You know how  
Frank feels about you and his concern  
about your welfare - health - rest etc  
have certainly taken on proportions.

I assume that you returned to  
Newtown via New York and the Downtown Gallery  
Bill alone in the gallery, mail, deliveries phone  
calls appeared to be on your mind and  
rightfully so. The "Schopped nookies"  
from the modulation you received. The  
poise and charm you oozed, your presence  
and all the other positive manifestations I  
know, perhaps better than anyone else except  
Nashley - maybe - what all this has taken  
out of you. I was therefore somewhat distressed  
that you were so pressured that you could not

LA BELLA FONTANA  
RESTAURANT DISTINCTIVE

OAK BAR  
COCKTAILS

THE CHAMPAGNE ROOM  
INTIMATE FOR PARTIES

SANS SOUCI  
THE ULTIMATE

LE GRAND TRIANON  
SUPERLATIVE SETTING



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AMHERST COLLEGE

Amherst, Massachusetts

DEPARTMENT OF ROMANCE LANGUAGES

August 30 1963

Dear Friend, I think you know we are preparing-are near the end of preparing-a checklist of the paintings of Erastus S. Field. Mary Black reminds me-to my chagrin-that you have beside the Plague of Darkness already registered "Woman of Natick" and "Mr. and Mrs. Franklin Pierce". Would you be willing to return our cards on these three pictures? We are going to press rather shortly. We are listing portraits alphabetically and I suppose that the "Pierces" will so appear. How sure is the identification? In some cases, as with the other "Pearces" at Williamsburg we have entered (as Nina L. title did in her catalogue) "identity unconfirmed". We should also be very interested to know your opinion of dating; does the Woman of Natick which Mary says dates c. 1827 have any of the characteristics of the other pre-1830 portraits (no hands, spastic hands smooth long strokes etc.).

Enclosed is proof of other entry.

I still treasure your invitation to drop in and one day I shall be able to.

Sincerely,



P.S. We are having an exhibition of Fields, mostly from the Hartford area and not previously shown, at the Connecticut Historical Society in November. Please do come.

Reginald F. French  
20 Grosvenor House



**REED COLLEGE**  
PORTLAND 2, OREGON

September 11, 1963

Downtown Gallery  
32 East 51 Street  
New York 22, New York

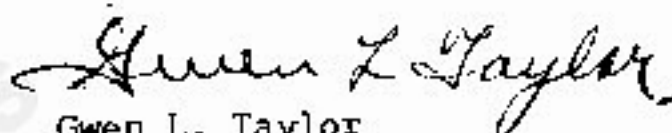
Attn: Edith Gregor Halpert

Gentlemen:

Enclosed is a check for \$90.00 from Atlantic Companies in payment of the insurance claim for damage done to the frames of the Shahn pictures while they were on display at Reed College.

I have endorsed the check for The Reed Institute. Since you signed the proof of loss for the Downtown Gallery I assume you are the proper person to correctly handle the insurance payment.

Very truly yours,



Gwen L. Taylor  
Controller

GLT:alt

Enc. Check #44128 from The Atlantic Companies

rior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



ST. FRANCIS HOTEL

UNION SQUARE - SAN FRANCISCO, 19

DAN E. LONDON, MANAGING DIRECTOR

CABLE ADDRESS: SIGNALL

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

Hi! Earth!

Visual experiences and pleasures filled my five day trip thru the Yosemite. Vacationing at the Curran Hotel the only two days was a delight but actually to fully enjoy the beauty one should plan for a much longer stay. It's increasingly exciting!

Arrived in San Francisco Friday afternoon and called Helen Menninger who most graciously received the call. No more a cocktail date and she brought the Don Morris along (Park Gallery). They certainly got around. Apparently they spent two days with Helen and wound up selecting a Nelson portrait for January. Helen isn't quite sure how they got to her but they did know her by name.

After they left, presumably for a return trip to Detroit, Helen and I went to dinner. She is a marvelous person in many respects. Her reaction to me appears to be genuinely sincere as she would not please as much to me as she did. We drove thru high spots of the city and across the beautiful Golden Gate bridge into Marin.



Mrs Edith Halpert  
Downtown Gallery  
32 E. 51st Street  
New York, N.Y.

Edward C. Platel  
20 Circle Way  
Mill Valley, California

August 20, 1963

Dear Mrs. Halpert,

I am writing you at the suggestion of a friend of yours, Dr. George Culler, of the San Francisco Museum of Art. In a recent conversation, he mentioned that you have been looking for someone to help manage your Gallery, and was kind enough to believe that you might consider me in this regard.

I am Swiss-born, 32, and am now an American citizen. My education has been French and includes five years of Collège Classique. I have lived in New York, (where I have many social and business acquaintances) in Los Angeles, and for the past six years in San Francisco, where I have been employed by the Hilton Hotel Corporation in the purchasing department, and by Balfour, Guthrie (international import-export) where I am now working.

Although my present position is satisfactory in most respects, I have decided to do everything possible to make a career in the field of art, which has always been my first love and to which I devote most of my time. I am not a painter but follow closely publications of the art world in three languages, have a small collection of my own, and have advised many persons privately in regard to purchases in the plastic arts.

I realize that my formal training and experience are at this time too limited to permit me to step directly into a position of great responsibility, but I feel that this could quickly be offset by my willingness to learn, my business experience in dealing with artistic people both in Europe and America, and by those intangible qualities of taste, good sense, character and personality, which I hope I have, and which I would gladly have you put on trial.

If you were willing to take me on under some sort of apprenticeship or associate relationship, I would willingly sacrifice my job for the opportunity to learn the business, confident in my ability to qualify myself as a dealer, Gallery manager, or as a business partner.

I have been married six years. My wife is also Swiss-born and is a legal secretary. We have no children.

Should you be interested in having more information about me I will of course be happy to send you letters of reference, a photograph, and any other particulars. If my qualifications then seriously interest you, I could come to New York for a personal interview at almost any time.

Very truly yours,

*E. C. Platel*  
Edward Charles Platel.

due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





*Arthur*  
**The Commonwealth of Massachusetts**  
**University of Massachusetts**  
**Amherst**

DEPARTMENT OF ART

August 2, 1943.

Dear Sirs:

This is a letter of introduction to my painting. As of September I begin my second year of teaching on the studio faculty of the University of Massachusetts Art Department. For a period covering the past five years I have now approximately twenty five paintings in my possession. At this point I am interested in trying to arrange a showing of the work. The enclosed photograph partially represents the problems with which I am concerned. The recent work, however, concerns itself more exclusively with the reflection of light and color resulting from the placement of painted slabs adjacent to white backgrounds. It is, therefore, a rather logical extension of the questions stated by the earlier material. Both types could be amply represented.

I plan to be in New York on August 14th and 15th, at which time I will have slides and photographs of all the work on hand. I would like to know if we could arrange an interview sometime during those two days, and if you might be interested in looking at the work. A self-addressed card is enclosed, and I would appreciate a reply at your earliest convenience.

Sincerely,

*John Gandyant*  
John Gandyant

**History:**

**Instructor:** University of Michigan; University of Massachusetts.

**Graduated:** University of Michigan, Master of Design, 1934.

**Born:** South Gate, California, 1908.

**Traveled:** Japan, Mexico.

**Awards:** The Campbell-Gould Prize, The Gallery 4 Prize, The Michigan Artists Show, Detroit Institute of Arts; The Graham Foundation Fellowship.

**Exhibited:** One-man shows: Phillips Gallery, Detroit; Forsythe Gallery, Ann Arbor; Mackley Art Gallery, Mackinac; The Grand Rapids Art Gallery; The Little Gallery, Jackson, Michigan; Group shows: Provincetown Art Festival; Butler Museum; Riverside Gallery, New York; Martha Jackson Gallery, New York.

*OK*  
*8/13*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



# SAN FRANCISCO

McALLISTER STREET AT VAN NESS AVENUE • SAN FRANCISCO 2, CALIFORNIA • HEMLOCK 1-2040

## MUSEUM OF ART

August 23, 1963

Mrs. Edith G. Halpert  
Eden Hill Road  
Newtown, Connecticut

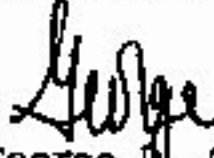
Dear Edith:

Thank you again for coming to San Francisco to talk to the members of our collector's organization. I think you were aware, as I was, of the pleasure and benefit the members received from your talk. I can assure you from the many comments made to me that they were most appreciative.

Since, as you know, our frank purpose in developing this group is to build greater private collections in this area, I hope that your meeting here will result in visits by our members to your gallery. I am counting on you to see that they do not come away empty handed as I feel reasonably sure that major purchases may eventually come to the Museum.

I shall be in New York October 7 through 11 and shall look forward to seeing you then.

Yours sincerely,

  
George D. Culler  
Director

GDC: lkg

### Officers

W. W. CROCKER  
Chairman of the Board

MOSES LASKY  
President

MRS. WALTER A. HAAS  
WILLIAM M. ROTH  
Vice-Presidents

ROBERT C. HARRIS  
Secretary

EDMUND W. NASH  
Treasurer

### Trustees

E. MORRIS COX

GARDNER A. DAILEY

JOSEPH L. EICHLER

MRS. PAUL ELIEL

HECTOR ESCOBOSA

MORTIMER FLEISHACKER, JR.

PRENTIS CORB HALE

GEORGE W. HELLYER, JR.

MRS. WELLINGTON S. HENDERSON

JACQUELIN H. HUME

CHARLES KENDRICK

JOHN L. MERRILL

MRS. HENRY POTTER RUSSELL

MRS. MADELEINE H. RUSSELL

ALBERT E. SCHLESINGER

JACOB GOULD SCHURMAN III

MRS. JERD SULLIVAN

BRAYTON WILBUR

J. D. ZELLERBACH

### Ex Officio:

MRS. E. MORRIS COX  
President, Women's Board

MRS. WILLIAM KENT III  
Chairman, Activities Board

GEORGE D. CULLER  
Director

or to publishing information regarding sales transactions. Members are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

#### CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201 (4-60)

#### SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International  
Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

SY RHA621 NL PD=ROCHESTER NY 5= 190 AUG 5 PM 4 52  
MRS EDITH GREGOR HALPERT, DONT FONE=

CARE SANTA BARBARA MUSEUM OF ART SANTA BARBARA

SORRY WILL BE AWAY FROM ROCHESTER AUGUST NINE THROUGH  
LABOR DAY COME LATER IF YOU CAN SO WE CAN HAVE A PARTY  
FOR YOU. GALLERY OWNS TWO CUMMINS ONE GOOD. MRS JAMES  
SIBLEY WATSON JR 6 SIBLEY PLACE OWNS SEVERAL=

*Rochester Memorial Art Gallery*

=TWO CUMMINS ONE GOOD.





190 CHESTNUT RIDGE  
BETHEL, CONNECTICUT

Aug 9-63

Dear Edith -

I'm here with Nina  
Aunties till Sunday the 15th.  
Then I return to S. Lake  
and hope to be there for 2  
or 3 or even more weeks.

If you aren't able to  
get up there - tho I do hope  
you can - you might mark  
I send me the transparencies  
of the paintings you'd like me  
to have sent to New York.



# THE WADDINGTON GALLERIES

WADDINGTON GALLERIES LTD · Victor Waddington, Leslie Waddington, Mabel Waddington

2 CORK STREET, LONDON W1 · Telephone REGent 1719

9th September, 1963.

Miss E.G. Halpert,  
The Downtown Gallery,  
32 East 51 Street,  
New York 22, N.Y.

Dear Miss Halpert,

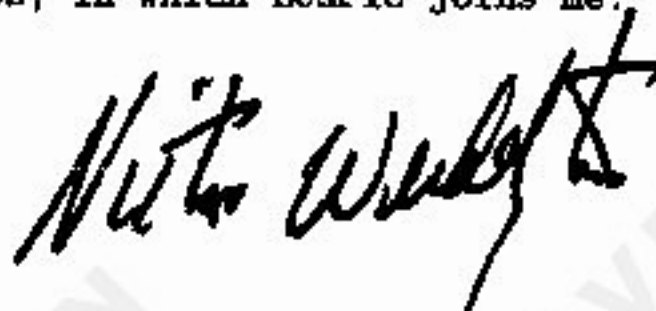
All the Marins are now mounted and framed; the catalogue is printed, and I have sent you three copies under separate cover. If you would like to have some more, please let me know.

Meantime, we have started showing the works in an effort to obtain some advance sales before the exhibition. Some of the people who have seen them were from America, and one of them, our mutual friend, Alan Emil, seemed to think that many of them were higher than what they would be in New York.

We have translated dollar prices to pounds and added the mount and frame, bringing it then to the nearest round pound price. In your first invoice of the 15th April, you showed a selling price, and off of this you took 20%: in the second one, you only showed one figure, which we have taken as a net price and have added our 20% on to that. Would you please check for us that this is correct as quickly as possible, as we want to be quite clear, in our mutual interest, that prices here are not higher than those in New York, nor do we want prices which are lower.

We will send you press cuttings, and keep you posted as to the progress of the exhibition. It certainly will make a splendid show, and Leslie and I are both pleased with the watercolours you sent, and the exhibition in general. We have not catalogued the three paintings, as we felt it better to make it a retrospective of watercolours as there were only three oils; but we will show the paintings during the exhibition.

With best wishes, in which Leslie joins me.



rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.





# PORTLAND MUSEUM OF ART

111 HIGH STREET

PORTLAND, MAINE

September 9, 1963

Dear Mrs. Halpert:

Thank you very much for your letter of September 5.

I am delighted that the Zorachs and the Rattner now on loan to Colby College will form part of the Portland showing of "Maine and Its Artists". I hope that you will be able to see the exhibition in Portland either at the time of its opening October 16 or at some other point during its stay here. With many thanks and highest regards.

Very sincerely yours,

John Pancoast  
Director

JP/b

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York, New York

rior to publishing information regarding sales transactions, verification are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 15, 1963

CH 8/24  
Downtown Galleries  
32 East 51 st.  
New York 22, New York

Att: Edith Halpert, Director

Dear Miss Halpert:

Mrs. S. D. Beren of Wichita was in your gallery in June looking for suitable items for our Sales-Rental Gallery at the Wichita Art Museum.

At this time we would be most interested in:

Ben Shahn, litho. "The Blind Botanist" and one (of your choice) of the best color lithographs you have under \$500.00.

We realize that considerable time has elapsed since June and that these particular items may not be available. If they are not, would it be possible for you to send us a similar substitution?

We are enclosing a contract for you to complete. It allows for a 15% handling charge in the event the item is sold and a consignment period of 7 months. If this is not a satisfactory agreement, please advise.

We would appreciate having items packed and shipped to us REA Express Collect by September 1st, as we are having a grand opening of our newly expanded Wichita Art Museum and Sales-Rental Gallery early in October.

Thank you for your kind attention to this matter.

Yours truly,

*Mary Jo Foulston*  
Mary Jo Foulston (Mrs. Robert)  
Chairman, Sales-Rental Gallery



# ESTHER BEAR GALLERY

1125 High Road - Santa Barbara, California

27th August 1963

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

August 8th: William Dole collage, "Postscript"	\$ 375.00
Discount	<u>61.66</u>
	\$ 313.34

Telephone 969-0685

due to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Cutler, Carl Gordon	Hancock City, South Brooksville	P
Cutler, Charles Gordon	South Brooksville	S
Dacey, William	Bar Harbor	P
Dana, Ethel M.	Portland	P
Danforth, Hilda M.	Blue Hill	P
Daniel, Lewis	Monhegan	P
Dashaes, Arthur	Ogunquit	P
Davey, Randall		P
Davies, Arthur B.		P
Day, Harry, Jr.	Boothbay	P
Day, Maurice	Damariscotta	P
Dearborn, George D.	Small Point Beach	P
De Combes, Emilie	Ogunquit	P
De Creeft, Jose	Skowhegan	S
Deering, Roger	Kennebunkport, Ogunquit	P
De Lyra, George	Brunswick	P
De Martini, Joseph	Monhegan	P
Demers, Edmund R.	Sanford	P
Descombes, Emilie	Ogunquit	P
Devol, Joseph	Ogunquit	P
Dickinson, Edwin	Skowhegan	P
Dickson, Helen E.	Harrington	P
Di Gorgorza, Maitland		Prints
Dirks, Rudolph	Ogunquit	P
Dixon, Francis	Ogunquit	P
Dixon, Hollis G.	South Portland	P
Dodd, Lamar	Monhegan	P
Doggett, Lois	Cape Neddick	P
Dougherty, Paul	Monhegan	P
Dow, William J.	South Portland	P
Duback, Charles	North Waldoboro	P
Dudley, Marguerite	Camden	S
Dudley, Winifred	Kingfield	P
Dummer, Joseph Owen	Weld	P
Dunning, Bart	Ogunquit	P
Eames, John H.	Boothbay Harbor	P
Easton, Linwood	Portland	Prints

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



September 5, 1963

Dr. Irving Levitt  
24535 North Carolina Drive  
Southfield, Michigan

Dear Irv:

Having been away from the Gallery and on the road a good part of the time, my correspondence piled up sky high, and I hope you will forgive me for not answering you earlier.

Being the sole secretary, bookkeeper etc., between dashes to Connecticut, I know that I deposited whatever checks came in on those occasions, but will have to wait for the bookkeeper to give you the actual report when she decides that five weeks are enough for a vacation.

As you probably know, I will be in Detroit on Wednesday the 18th to address your millionaire industrialists and get them to dig into their striped jeans and make some big contributions to the Institute and the Archives. I hope to see the Levitt family on that occasion.

As ever,

EOH:vg

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 11, 1963

Astro Envelope and Co.  
18 Reade Street  
New York 7, N.Y.

Dear Sir:

We would appreciate delivery of 1,000 number 10 envelopes  
as soon as possible, in fact, sooner than possible.

The envelopes are to be printed exactly as shown on the  
sample attached.

Sincerely yours,

Alice Nash



to Hollywood in the filming of his *A View from the Fortieth Floor*, and he elected to take his family with him.

We came out here, as planned on the 1st, although the renting agent called almost a week prior and said that since Hollywood had asked him to come early, we could occupy the place immediately. Well, we had all sorts of home-processing going on - floor scraping, etc., - and even with some effort, we had to depart leaving behind a chaos of disarrangement and dust to be dealt with anon.

When Mel and I returned on Thursday, the 15<sup>th</sup>, in order to meet with the Kaplanskys who were in town to see their daughter & son-in-law off to Israel, we also had a date to meet (during the day) with Evelyn Praeger to shop for some household necessities - a rug for my office, and furniture for the kids' rooms. I had had some quite adequate broadloom in my office which was supposed to do for a couple of years yet. Dear Mamie however had decided that she couldn't wait for the carpeters to lift the old stuff in Mel's office and the waiting room, and charged her



Aug 12 '63

to  
mike

MRS. RICHARD W. LLOYD  
DORUIT, MASS.

Dear Mrs. Halpert -

When I was in N.Y. in July I saw a painting by Georgia O'Keefe, "Blue-A," which I liked. I understand it came from your gallery, the Downtown Gallery, although at the time it was at the Parke-Bernet. Could you tell me if it is still for sale, and if so, how much it is, and how it can be purchased? -

Sincerely, Margaret W. Lloyd



Verrier, Robert, Sr.	North Yarmouth	P
Verrier, Robert, Jr.	Portland	P
Vinton, Frederick Parks	Bangor, Ogunquit	P
Violette, Armand A.	Rumford	P
Voik, Douglas	Fryeburg	P
Von Rydingsvard, Karl	Portland	S
Von Saltza, Philip		P
Von Schlegel, David	Ogunquit	P
Von Schlegel, William	Ogunquit	P
Wadsworth, Charles	Cranberry Isles	P
Walker, Horatio		P
Walkowitz, Abraham	Ogunquit	P
Wardlaw, George M.	Poland	P
Warren, Ferdinand	Monhegan	P
Washburn, Cadwallader	Livermore	Etcher
Wasson, George Savary	Bangor, Castine	P
Watkins, Muriel, Guy	Kittery	P
Watrous, Harry W.	Portland	
Waugh, Frederick J.	Bailly Island	P
Webber, Louise	Portland	P
Weber, Max	Skowhegan	P
Weidenaar, Reynold H.		Prints
Welch, Lillian	Portland	P
Wellsman, Frederick	Rockport	P
Wengenroth, Stow C.		Lithographer
Wentworth, Murry	Bert Clyde	P
Wescott, Paul	Friendship	P
Whitchurch, Dorothy		P
White, David W.	Bowdoinham	Printer
White, Victor G.		P
Whitehead, Florence	Fryeburg	P
Whitney, Edgar A.	Monhegan	P
Whorf, John	Portland	P
Williams, Guyas	Deer Isle	Cartoonist
Williamson, Ada C.	Ogunquit	P
Winchell, Elizabeth Bart	Yarmouth	Printer
Wissers, Carrie	Farmington	P
Winter, Andrew	Monhegan	P

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

CONTEMPORARY ARTS ASSOCIATION • 6948 FANNIN STREET • HOUSTON 25, TEXAS.

August 19, 1963

Miss Edith Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

Thank you for your letter of July 24.

We are most happy that you have consented to work with us on  
our exhibition, "The Three Ages".

We look forward to corresponding with you after Labor Day  
about the show.

Sincerely,



Henri Gadbois  
Chairman, "The Three Ages"

bjs

view to publishing information regarding sales transactions,  
members are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.



September 5, 1963

Mr. Thomas N. Maytham  
Assistant in the Dept. of Paintings  
Museum of Fine Arts  
Boston 15, Mass.

Dear Mr. Maytham:

I have just returned to the Gallery after our two months vacation and am starting to organize the Gallery for the new season by going through my follow-up folder.

One of these letters refers to the John Marin painting which has been on approval for a considerable period. I will continue being patient (to quote you), but would like to have some further word about this at your convenience.

Many thanks for your cooperation.

Sincerely yours,

EOH:vg

for publishing information regarding sales transactions, research are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Howes, Alice Henrietta	Portland	P
Howland, Isabella	Ogunquit	P
Howland, Ruth	York	P
Hoyt, David W.	Ogunquit	P
Hudson, Eric	Monhegan	P
Hudson, Jacqueline	Monhegan	P
Humiston, Fred S.	Portland, South Freeport	Prints
Huntington, Christopher	Corea, Waterville	P
Huntington, John	Pemaquid, Walpole	P
Hurd, Peter		P
Hurtubise, Richard	Augusta	P
Hutton, Helen	Ogunquit	P
Hynd, Frederic S.	Thomaston	P
Ipcar, Dahlov	Robinhood	Illustrator
Jackson, Mrs. Patrick	Boothbay	P
Jacobsson, Edward G.	Monhegan	P
Jaeger, Elinor	Camden	P
James, Merle D.	Cushing	P
James, Sandra	Winter Harbor	P
Jamison, Philip	Vinal Haven	P
Jenkins, William E.	Brewer	P
Jensen, Dorothy Hay		P, Prints
Jewell, William	Monhegan	P
Johnson, Eastman	Fayeburg	P
Johnson, Leslie	Ogunquit	S
Jones, Charlotte K.	York	P
Jones, Herbert G.	Portland	P
Jones, Prescott Merrill	Lubec	P
Jordan, Marion W.	Cundys Harbor	P
Kahill, Joseph B.	Portland	P
Kahill, Victor	Portland	S
Kahn, Wolf	Deer Isle	P
Kantor, Morris	Monhegan	P
Kaplan, Joseph	Monhegan	P
Karfiol, Bernard	Ogunquit	P
Katz, Alex	Lincolntonville	P
Kayn, Hilde	Monhegan	P
Keller, Deane		P

Due to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 50 years after the date of sale.



August 17, 1963

Mrs. Mary O. Steele, Asst. Director  
~~Santa Barbara Museum of Art~~  
~~1130 State Street~~  
Santa Barbara California

Dear Mrs. Steele:

Thank you for your letter, addresses and clippings. One of these days I will send thank you notes to everybody who entertained me so charmingly.

Jim Foster asked me to send my transportation and expense account to the Museum. I agreed to pay my own hotel bill and all other details. Also he promised to arrange for mailing of at least 25 Exhibition Catalogs to be forwarded to the Artist or their widows--together with some catalogs and other papers, I had given him to include in the package. There were some Art Magazines and articles, which I had brought with me and did not want to continue toting around in my further travels. All these were to be sent 3rd class, or whatever printed matter is classified, to the Downtown Gallery, rather than to Connecticut. All ~~last~~ 1st class mail is forwarded to me automatically, but I did not want ~~at~~ this material sent on here, as I wanted to make the distribution in New York. *Washed*

Also, if additional clippings may appear, would you be good enough to mail them to me.

It was a great pleasure to meet you and I am grateful for all your kindness to me and Adele Rosenstein. If you should be coming to New York during the fall or winter, would you please let me know ahead, so that I can arrange my time accordingly, in the hope that you will dine with me and some of my friends. Best regards.

Sincerely yours,



STATENS KONSTSAMLINGAR  
MODERNA MUSEET  
STOCKHOLM 100  
Telefon lokal 244200

Stockholm, August 30th, 1963.

Dear Mrs. Halpert,

We have received today your letter from August 23rd.

We are very astonished that the Railway Express International does not have taken contact with the company with which they have collaborated here in Sweden in connection with the transport of Tseng Yu-Ho's pictures. That is AB Svenska Godscentraler, Stockholm. This company has not heard a word from the Railway Express International and consequently they thought that everything was all right.

AB Svenska Godscentraler has today written to the Railway Express International and asked them to tell what sort of papers the custom in U.S.A. wanted.

I am so sorry that you have had so many troubles for this transport and I really hope that everything will soon be arranged.

Yours very sincerely,

*Marta Sahlberg*  
secretary

Mrs. Edith Halpert  
Director  
THE DOWNTOWN GALLERY  
32 East 51 Street  
New York 22, N. Y.

or to publishing information regarding sales transactions, members are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



August 28, 1963  
Mrs. Edith G. Halpert  
page two

Just for the record, I would appreciate it very much if you would check with your librarian to see if you did receive a copy of my book, Taos and Santa Fe: The Artists' Environment, 1892-1942.

Sincerely,

  
Van Deren Coke  
Director

VDC:jkc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

## N.B.C. WILL SHOW PILOT'S PAINTINGS

**Denman Collection of U.S.  
Art Set for TV Special**

By RICHARD F. SHEPARD

John Denman, an airline pilot, applies the certainty needed to guide a giant jet in making up his mind about what he likes and doesn't like in art.

Mr. and Mrs. Denman, who live near Seattle and are passing through New York on their way to France and England with their two sons, have what he terms a "modest collection of about 50 small paintings." It includes works by Enrico Baj, Willem de Koonig, Lyonel Feininger, Jack Levine, John Marin, Georgia O'Keeffe and Ben Shahn.

The Denman collection will be presented to a nationwide television audience next season in a National Broadcasting Company special called "The Art of Collecting." It was selected in addition to four other more expensive and extensive collections to illustrate that one doesn't need to be a plutocrat to collect art.

The other collections to be seen are those of Robert Lehman, an investment banker; Leigh B. Block, an executive of Inland Steel, and Alexander Girard, an interior designer and architect.

As a matter of fact, Mr. Denman is reluctant to disclose the assessed value of his collection or link it to his earnings as a check pilot who trains Northwest Orient Airlines fliers in jets. He has been flying with Northwest for 21 years.

**Not for Investment**

"I'd really rather not say how much it's worth," he said. "We're not competing with anybody, and we're not buying for investment. It's just something in which we're very interested."

The collection started in 1946



106  
September 5, 1963

Mr. D.E. Weiss  
Whitehouse Manufacturing Company  
361 Chestnut Street  
Chicago 10, Illinois

Dear Mr. Weiss:

As we are the sole agents for the estate of Arthur G. Dove, we have a complete cross section of his paintings with a wide range of subject matter, and price. Thus it would be most difficult to send you a detailed list. I can merely furnish the prices rather abstractly - from \$2,000 to \$10,000.

If you have the time to visit the Art Institute Library, you will find, I am sure, illustrated catalogs of major exhibitions held of Dove's work.

Subsequently, if you would let me know which "style" is of interest to you, I can send you some photographs with all the pertinent data.

At the only auction at which a Dove painting appeared, the price for a very small canvas was \$3200. His prices have risen steadily, and the fact that he is represented at more than 50 museums should give you some indication of his permanency and value.

The Gallery was closed during the months of July and August and my reply is therefore delayed. I hope that you can come to see us and the original paintings in the near future.

Sincerely yours,

EGR:vg

not to publishing information regarding sales transactions, senders are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

August 13, 1963

Mr. Arthur Secunda  
Associate Editor, ARTFORUM  
723½ No. La Cienega Blvd.  
Los Angeles 69, California

Dear Mr. Secunda:

If it is not too late, I shall be glad to cooperate with you as I find your magazine quite stimulating in this era of conformism. When your letter was passed on to me between parties ( 3 per day in Santa Barbara), I asked Jim Foster to send you the catalogue of my show instantly together with a few photographs he had available. The foreword and the list of exhibits supplied sufficient data, I thought, but hoped to get a few moments to phone or write. This was impossible, and with the talk in San Francisco and the return trip to Conn., w/ NY plus lost baggage --- plus finding more than a hundred letters awaiting me caused this delay. I am sorry.

Again, if not too late, I will do my best to rush through a statement to you. Please wire me the above address where I will remain through the holiday weekend between dashes to NY and elsewhere. The phone number is (Code 203) 426/4508. Incidentally, I hope you received the catalogue and photos. Unfortunately, no copies are available until our photographer returns from his vacation.

With kind regards - and apologies,



DR. IRVING LEVITT  
24531 NORTH CAROLINA DRIVE  
SOUTHFIELD, MICHIGAN

Sept. 10, 1963

Dear Edith,

Thanks for your kind note.  
We're looking forward to seeing  
you on Oct. 18<sup>th</sup>. altho I hear  
your stay is going to be very  
brief.

If you still have Shahn's  
tempera of the Supreme Court,  
would you be kind enough to  
send me a photo of it, and  
the price.

Best regards,  
Dr.



HELEN W. BOIGON. M. D.

48 EAST 82ND STREET

NEW YORK 28. N. Y.

details of the mental illness in these 2 grandchildren (aged 5 and 8) to go on to the fact that the stranger who is taking Mamie's place, a Jamaican lady named Cam, has thrown me into worse conflict than ever. She is clean, efficient, dignified, sensible, properly good with children, uncomplaining, and a joy to have around. It has clarified that such persons DO exist in the world, albeit few & far between, and it may cost effort and some disruption to find them, but what the h— am I doing putting up with an infantile infant caretaker when infants are no longer my problem...

However, while my rational mind now sees what's rational, I am in a slough of depression as though the shape of my existence were bits and pieces from some banal billboard, as though I were captured forever in the mechanics of domesticity and the delights of the universe irrevocably lost.



**ROSE ART MUSEUM**

Brandeis University, Waltham 54, Massachusetts

September 4, 1963

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I am glad to know that your statement is on the way to us, along with two extra photographs. I hope the exhibition will not have to be delayed. Arrangements have been made with Schumm to pick up the material during the week of September 23, and I think these plans should not be changed.

I will be driving down to New York on September 9 to attend the opening of the Hofmann exhibition at the Museum of Modern Art, and would like to pick up the two Doves and the two Stellas that you do not want sent by van. I shall call the Gallery on Monday afternoon or Tuesday morning to arrange a pick up time.

Sincerely,

Thomas H. Garver *lc*

Thomas H. Garver  
Assistant Director

Enc. (1)  
THG:mc  
Air Mail

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AA

**Abby Aldrich Rockefeller Folk Art Collection**

**Williamsburg, Virginia**

9 August 1963

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

I so enjoyed our visit in Newtown and only wish I could have stayed longer - strangely enough, five hours seems hardly enough time. When I have an opportunity I would like to go over your notebooks again in a more leisurely fashion, but these are the subjects that I particularly noted as being of interest. Would you send me photographs, information, and price notes on the following:

- Mr. Sewell Fish - oil portrait
- #1758 - Angel Weathervane
- #1048 - Fish Weathervane
- #1549 - (no picture was shown and I think that this was a Pennsylvania watercolor)
- Mourning picture - showing a New England widow
- #1300 - The Birth Certificate of Johannis Mennart
- #867 or 868 - Full Basket
- #1788 - Flower Galaxy
- #1038 - Angel

It was a pleasure to meet Mr. Barton and I am sure that he enjoyed his stay there.

As I mentioned, I think that "Woman of Natick" is an early portrait (c. 1825) by Erastus Salisbury Field and I think that Fred Robinson might be interested in acquiring it for the Springfield Museum.

I hope that you had a good trip to the West Coast and have returned to your vacation at Newtown.

I look forward to receiving photographs and prices of the materials listed above whenever you can find time to get them together for me.

prior to publishing information regarding sales transactions. Searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



August 23, 1963

Mr. Tom Garver  
Poses Institute of Fine Arts  
Brandeis University  
Waltham 54, Massachusetts

Dear Mr. Garver:

When I talked with Sam yesterday he decided he was too busy to reappraise the paintings selected for the show. However I have ordered the additional photographs which have been promised for Monday but I will not be in New York to indicate titles, etc. until midweek.

Meanwhile I hope to see you in Newtown on Monday. You will be most welcome for lunch and/or dinner so that we can have a relaxing time going over the material which will include biographical notes on the artists, some catalogues, etc. I also hope to have my statement completed by then including the Gallery chronological notes.

Won't you please phone to let me know what time I may expect you? My number is Code 203, 426-4508.

Sincerely yours,



rise to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

Hiawatha land. Earlier in the week she took  
me with her to Fred Wright's home where  
she went to look at his paintings. More  
about that later. She is also interested  
in Joshua Pown Korreraty who shows at  
Poin Dexter in N.Y. and whom she will show  
late in Sept. There too, I was with her.

Monday night, known as the La Penega  
art drag night, I visited Gordon and his  
wife said, "Tell Edith that Felix feels much  
better!" I played dumb and promised to relay  
the message.

While at Joan's Mon. nite, I met Don Morris  
and his wife. They had no meaning to me  
until they said that they were the Paul Gallery.  
They never met Joan but just walked in  
and introduced themselves to her. They are  
interested in Tobey's and Tolder. Most interesting  
to listen to conversation.

Went into Martin Jones' and saw a  
Kuniyoshi litho - 1921 - untitled - no one seemed to  
know title - cafe scene - figures at round table.  
accordianist in back ground priced \$375.  
Not marked litho nor drawing but price indicates  
something! Also had 1936 - Lady wearing hat - \$125.  
"We bought them in N.Y." said the woman - store, "They  
are our collection and we want to sell them!"

And so, I've been dining, visiting friends,  
driving and will wind up by leaving hotel  
Friday to stay with my nephew thru Sunday.



Moore, Robert E.	York	P
Morgan, andra L.	Camden	S
Morrison, Zaides L.	Skowhegan	P
Moses, Constance W.	Southport	P
Muench, John	South Freeport	P
Muir, Emily	Stonington	P
Muir, William	Stonington	S
Mumford, Daphne	Skowhegan	P
Mummer, Paul	Ogunquit	P
Murphy, J. Francis	Ogunquit	P
Nadeau, Thomas	South Windham	P
Nanarionis	Bangor	S
Nason, Thomas W.	Stonington	Engraver
Neill, Harmon	York	P
Neill, John	Ogunquit	P
Nelson, Carl G.	Cranberry Isles	P
Nevelson, Louise	Rockland	S
Nevelson, Myron	Rockland	S
Nichols, Henry H.	Ogunquit	P
Noble, W. Clark	Gardiner	S
Norton, Louis T.	Kennebunk	P
Novin, Serge	Ogunquit	P
Nicoll, James C.	York	P
Ogden, Harriet	Bar Harbor	P
O'Hara, Eliot	Ogunquit, Kennebunkport	P
O'Keefe, Georgia	Ogunquit	P
Olmes, J. Philip	Boothbay Harbor	P
Orr, Forrest	South Harpswell	P
Owen, Lyman B.	Georgetown	P
Pancoast, Morris Hall		P
Paris, Dorothy		P
Parfitt, Dee	Ogunquit	P
Parsons, Charles	Mount Desert	P
Parton, Arthur		P
Partridge, Laura A.	Blue Hill	P
Patterson, Charles R.	South Portland	P
Patterson, Donald C.	South Portland	P
Pattison, Abbott	Lincolnville	S

For to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

Oct 7 - 11  
September 5, 1963

Mr. George D. Culler, Director  
San Francisco Museum of Art  
McAllister Street at Van Ness Ave.  
San Francisco 2, Calif.

Dear George:

Thank you for your letter. I have just returned to the Gallery and am collecting myself for a hectic season as usual, walking over boxes, files, etc. which the painters arranged in the most vulnerable spots.

I am happy that you are coming to New York and would suggest that you phone me on your arrival, so that we can make some mutual plans for talk and fun.

Best regards,

yours sincerely,

EGH:vg

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 50 years after the date of sale.



August 19, 196

Dear Lita and Frank:

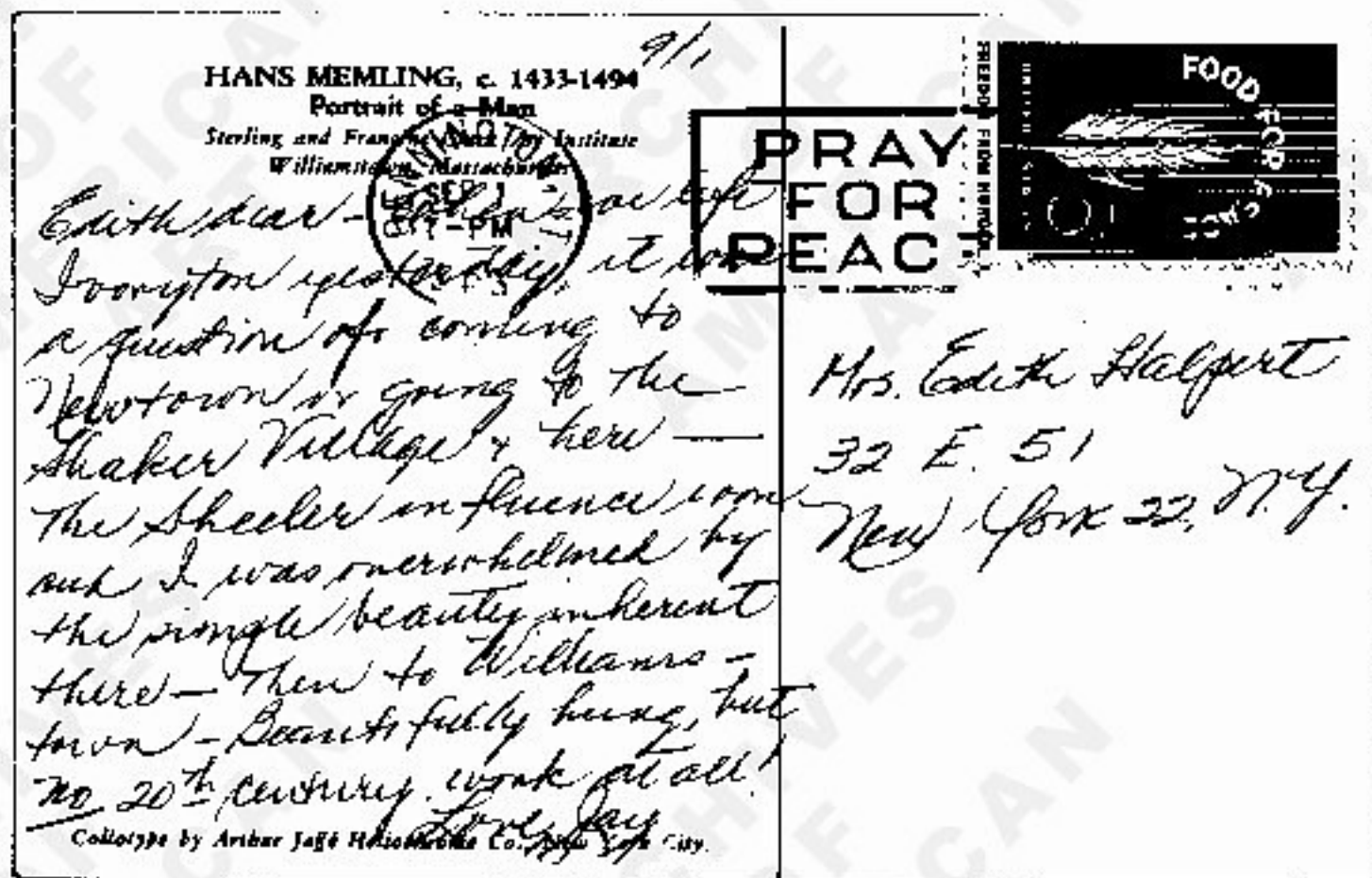
This is my first "thank you" letter, and the most enthusiastic one. When I returned, after a sleepless night in New York where I waited for a hand delivery of two bags which WPA sent to L.A. by mistake (as usual), I found about 50 messages, and hied me quickly to Newtown the following evening to be met with a pile of 102 letters most of which required attention. Thus, my belated note.

You-all were truly good friends and I deeply appreciate your coming to Santa Barbara, extending various courtesies, and the warmth of your invitation to visit in L.A. For a measly little business, the Gallery certainly keeps me hopping, mostly with extra-curricular duties. The sale of the building is still pending, even after I dropped another \$50,000 in the price because of my desperation and because that is the only solution to my problem. I would rather live in non-grandeur than die rich. Reynolds is too sharp a cookie for me and is taking advantage of my honesty. However, I hope it goes thru just the same.

While I was pertled to death in retrospect I feel it was a good change of pace for me with no responsibilities. The talk in S.F. was fun as it was completely informal with a special audience - all pros, but I was glad to get away



it to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.





rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

gag) that we went into rather gingerly and wondering a "now what?" The bar was crowded with all manner of people - all ages - tables filled with older patrons and the kids still pinging away. No more than we sat at the bar for just a few minutes and one beer, along came a crew with "where you from?" New York - how - what sport etc etc. Generally these boys were New Yorkers - working or studying in N.Y. and from there on - what a time we had. We hopped, twisted, jolted, cha-cha-d and what not. Helen, who didn't dance, sat such a kick out of Pat and me that she said "Gee I wish Eddie were here. I bet she'd have a ball." I too wished you were with us.

I write all this in detail because I promised Helen I would and because we decided you'd get a bang out of it. There were no girls around (maybe two or three) but not active in this fun. When I suggested that the boys go get the young girls they turned up their noses with "Gee - all they know is to tease their hair - no savoir faire - too dumb!" So - we had a hilarious time. We wore ourselves out. Helen said, "Well if you're going to dance, I'm going to drink!" It was fun - fun - crazy music - old songs and complete relaxation. After about three hours, we broke away, went to Pat's house to refresh ourselves and went to Chestnut for dinner. Helen hadn't had this much fun in a long time. It was just!

Tomorrow I hope to have an appointment at N.Y. California and me at Dr. Zim. Psychiatric. I'd be, I wish to leave for Detroit on Wed. Will let you know what me, plans and then anxious to know what your decision is in relation to the house but will have to wait. We hope you are well and not too pressured yet! My love -



Tel. Rm. 4-8529. I  
am up from 8 a. m.  
on -- if you are out  
of town please drop  
me a p.c. I leave  
on Sept. 8th & have  
to go to Mass on one  
day -- I will arrange  
my time upon hearing  
from you

W. joins me in  
saying you many  
good wishes

James M. H.

— STORY



For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

From the **SANTA BARBARA MUSEUM OF ART**

1130 STATE STREET, SANTA BARBARA, CALIFORNIA  
9/21/63

Dear Mrs. Halpert: Thanks for your letter of the 17th. I have given the accountant your statements and you will be hearing in due time. As to the catalogues, etc., they were sent on about the time you left. *To myrk,*

Sincerely,

*Mary O. Steele*

The exhibition is going strong. I will be sending on more clippings as soon as they are all in. M

SCHULMAN & BRESSLER

COUNSELORS AT LAW

JOHN SCHULMAN  
MARTIN BRESSLER

HANOVER 5-2850

FIVE HANOVER SQUARE  
NEW YORK 4, N. Y.

September 9, 1963

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

On July 18th of this year I wrote you regarding additional information which was required in the pending litigation between Ben Shahn and NTA. Since your Gallery was closed for the summer I am taking the liberty of sending you a copy of that letter.

It would be sincerely appreciated if you could give this matter your early attention.

Very truly yours,

  
Martin Bressler

MB:ES  
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



**CALIFORNIA PALACE OF THE LEGION OF HONOR**  
**LINCOLN PARK                      SAN FRANCISCO 21                      CALIFORNIA**

**THOMAS C. HOWE**  
Director

Aug. 26, 1963

**WILLIAM R. WALLACE**  
President

For to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 50 years after the date of sale.

Dear Mrs. Halpert:

Thank you for your letter of the 18th. I am glad that you and Jim and I all seem to be in agreement about the catalogue foreword. I think Jim did a nice job and we look forward to having your collection on its return journey from Honolulu.

I should be in New York sometime before the end of the year and, if so, I'll give you a ring. I enjoyed our meeting and your "performance" in Santa Barbara, and am only sorry I didn't have a glimpse of you during your short stop in San Francisco.

Rest assured that our "boys in the back room" will handle your pictures with care.

Sincerely yours,

*Thomas C. Howe*  
Thomas C. Howe  
Director

TCH: ea

cc. Mr. Foster

Mrs. Edith Gregor Halpert  
Eden Hill Road  
Newtown, Conn.

*The Corcoran Gallery of Art*  
*Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

September 5, 1963

METROPOLITAN B-3211

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert  
32 East 51st Street  
New York, New York

Dear Edith:

I am planning a short visit to New York on September 18 and hope very much that you will be back in residence and that we can get together for a talk. I would like to bring along the new Assistant Director, Richard A. Madigan, for I am sure you would enjoy meeting him. Would you let me know what time might be convenient.

What Don Hoopes has told me of your talk in Newtown is, indeed, good to hear. My boss is in Canada and won't be back until late in the month. We can get cracking as soon as he gets back.

With cordial regards,

Sincerely yours,

  
Director

HWW:cgs



Brown, Bradford	Portland	P
Brown, E. Blanche		Illustrator
Brown, Jacqueline		P
Brown, Philip Wass	Dover Foxcroft	P
Brown, Roy		P
Browne, Syd	Winter Harbor	P
Bruce, Robert Winzer	Rangeley	P
Bruchess, Arnold	South Harpswell	P
Brun, Mrs. Virginia	Nobleboro	P
Buck, H. S.		P
Bucklin, Bert		S
Burckhardt, Edith Schloss		P
Burckhardt, Rudy		P
Burnell, Davis	Farmington	P
Burns, Don	Portland	P
Burpee, William P.	Monhegan, Rockland	P
Burrage, Mildred	Wiscasset	P
Butler, Howard Russell		P
Butler, Roland	Madison	P
Bye, Randolph	Port Clyde	P
Cabot, Amy	Ogunquit	P
Cajori, Charles		P
Call, Mary B.	Ogunquit	P
Callahan, Kenneth	Skowhegan	P
Calo, Kay	Cape Neddick	P
Campbell, Walter	York Beach	P
Carlson, Emil	Ogunquit	
Carney, Harold B.	Ogunquit	P
Carpenter, James M.	Waterville	P
Cartwright, Isabel	Monhegan	P
Chadwick, Nell	Houlton	P
Chaplin, Claire	York Beach	P
Chase, Charles	Montsweag	S
Chase, Joseph Cummings		P
Chase, Marion M.	Monhegan	P
Chatterton, Clarence K.	Ogunquit	P
Chedeayne, Robert	New Harbor, Port Clyde	P

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

## Museum Section:

THE GUILD HALL · EAST HAMPTON, N. Y.

August 15, 1963

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

Dear Miss Halpert:

On behalf of the Guild Hall Board of Trustees and Mrs. Edward Rice, Jr., chairman of the Art Committee, I wish to express our deep appreciation of your cooperation in helping to make the exhibition, "Then and Now" a success by lending:

Arthur Dove	"Abstraction II" "USA"
John Marin	"Weehawken Sequence" "Sea Piece"
Georgia O'Keeffe	"Blue II" "Black Door with Snow"
Niles Spencer	"In the Cabin"

Both attendance and reception of this exhibition were exceptionally good. Attendance during the day time has averaged a little over a hundred a day. During the evenings nearly everyone attending our John Drew Theater visits the galleries before the performances and during the intermissions. Our theater seats 400 and we have been averaging over 75% capacity.

We certainly could not present an exhibition of the quality of "Then and Now" without your help.

Sincerely,

*Enea Whipple*  
Enea Whipple  
Director

Enc.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



A.M. and cut out for you in case you missed it. Aside from its gentle but devastating comment on what's being done today, it offers an interesting (because valid) comment on the peculiar focus of the human spirit. I feel currently as though I am caught in such a pinhole view of partiality — only I am hardly as serene and attentive as the painter portrayed.

Filled up with rage at the chaos my "efficient" helper left us, and haunted with fear that even the sensible and proper furniture we bought would hardly be a dent in our kids' living (unless I turn gremlin between 8 p.m. and 6 a.m. and clean up around them while they sleep) — I — we returned here on the 16<sup>th</sup> to find that the helper Mamie had selected to replace her on her approaching vacation she had charged with bridging out 2 of her grandchildren "for company" until she left... not so much as an "if you please" to us and as though my kids and this huge shack didn't furnish enough activity which she is paid for most generously. I will omit



August 23, 1963

Santa Barbara Museum of Art  
1130 State Street  
Santa Barbara, California

Att. Mrs. Steele, Assistant Director

Dear Mrs. Steele:

Mrs. Halbert asked me to follow through on the consignment of her collection to your museum.

While the entire list of the exhibits together with sales and/or insurance valuations was mailed to you before the actual shipping date we have not as yet received an acknowledgment from the museum listing the items individually. Would you be good enough to send us an official receipt and subsequently advise us re the date you forward the material to Honolulu so that we may request a formal receipt from them as well.

Thank you for your attention. Mrs. Halbert sends you her very best regards.

Sincerely yours,

(Mrs.) Nathaly C. Baum

note to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Solomon, Hyde		P
Soule, Audrey	Freeport	P
Soyer, Rafael	Ogunquit, Vinal Haven	P
Spaulding, Warren	Rockland	P
Spencer, Niles	Ogunquit	P
Spies, Anne	Rangeley	P
Sprinchorn, Carl	Shin Pond	P
Starkey, Marguerite	York	P
Stavola, Jerome	Blue Hill	P
Steiglitz, Alfred	Ogunquit	Photographer
Sterne, Maurice	Monhegan	P
Sterrett, Cliff	Ogunquit	Cartoonist
Stevens, Eleanore	Portland	P
Stevens, John Calvin	Portland	P
Stillman, Ary	Monhegan	P
Stoddard, Alice Kent	Monhegan	P
Stodder, George Tyler	Bangor	P
Story, George Henry	Portland	P
Strater, Henry	Ogunquit	P
Strater, Margaret C.	Ogunquit	P
Striska, Paul	Monhegan	P
Stump, Harry	Rockport	S
Sturges, Claire	Farmington	P
Sturgis, Margaret E.	Augusta	P
Steumpfig, Walter	Skowhegan	P
Sturges, Katherine		P
Sullivan, M.	Waterville	P
Swan, Arthur H.	Camden	S
Swan, Walter B.	Cushing Island	P
Sweet, John	Farmington	P
Sword, James B.		P
Takal, Peter		P
Talbot, Dorothea	Prout's Neck	P
Tam, Reuben	Monhegan	P
Taylor, Charles J.		P
Tefft, Charles H.	Brewer	S
Tenggren, Gustaf A.	Southport	Illustrator

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

not to publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.

*POC*

*M<sup>rs</sup> Samuel Leo Hedman*

*Windmill Farm  
Armonk, N.Y.  
(friend of J. Lawrence)*



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**CLASS OF SERVICE**  
This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

W. F. MARSHALL, PRESIDENT

BF-1201 (4-60)

SYMBOLS	
DL	Day Letter
NL	Night Letter
LT	International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

PFA074 (11)SA126

S LFA011 PD LAKE FOREST ILL 11 1032A CDT

MRS EDITH HALPERT

DOWN TOWN GALLERIES 32 EAST 51ST ST NYK

PAINTING IN GOOD SHAPE SO ALL IS WELL MANY THANKS FOR CHECK

TO MR PROSSER APPRECIATELY

HORTENSE PROSSER

(35).

1953 SEP 11 PM 12 25

*New York  
815 Barbours Lane  
Lake Forest, Ill.*

Copy for Mrs. Edith Halpert

August 22, 1963.

Mr. Jack Friedman,  
11th Floor,  
598 Madison Avenue,  
New York 22, N. Y.

Re: 32 East 51st Street

Dear Mr. Friedman:

I enclose herewith, the following leases for space in the above building:

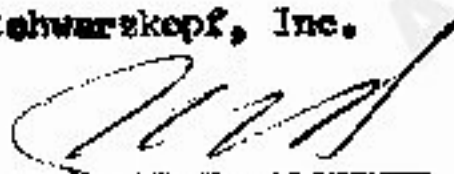
1. Downtown Gallery, Inc., for store, 2nd floor, and part of cellar, for period January 1, 1962 to December 31, 1966 at \$12,500.00 per annum.
2. Joseph Fretwell III, fourth floor front apartment, from June 15, 1957 to June 30, 1959 at \$1,642.20 per annum.
3. Jane A. Mull, fifth floor front apartment, from November 1, 1953 to October 31, 1954 at \$1,242.00 per annum.

Please be good enough to sign and return the copy of this letter so I have a receipt for these leases.

Very truly yours,

L. M. Schwarzkopf, Inc.

By:

  
Irving M. Schwarzkopf

DS/ef

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



September 5, 1963

Miss Yvette Greifer, Art Editor  
Allyn and Bacon, Inc.  
150 Tremont Street  
Boston 11, Mass.

Dear Miss Greifer:

The Gallery was closed all summer and will not be open  
til next week when I will communicate with Mr. Shahn  
regarding the reproduction rights which are owned by the  
collector who purchased the drawing and by the artist.

Would you let me know - if there is still time - what  
the honorarium is to the artist for reproduction in a  
commercial transaction.

Sincerely yours,

LOH:vg

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

*The Corcoran Gallery of Art*  
*Washington 6, D. C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

METROPOLITAN 6-3211

August 13, 1963

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

I was delighted with your recent letter. I am on the last days of my vacation and get back on the job on the 29th of this month. Meanwhile, I am struggling preparing a lecture on the exhibition of German contemporary painting I assembled last year to be given at the City Art Museum of St. Louis in early October as well as proof reading the Belgian exhibition catalogue for this fall's show.

We are ensconced in our cottage at Ocean Point, Maine, where I have been coming since a boy. I have a full time job here keeping the swimming pool in operation as it is built on the ledges and has some 150 feet of stone wall to be kept water tight which is a chore but it is a good change from budgets and such nonsense.

I will be in New York in early September to select paintings for a one man exhibition of the work of Gabor Peterdi. We can then have a good chat. Have you met our new Assistant Director, Richard Madigan? I will try to bring him along to meet you then if you would like.

With best regards,

Sincerely yours,

*HW*  
Director

HWW/11

or to publishing information regarding sales transactions, artists are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



CD  
MRS. NATHAN H. FINK  
104 CLARK ROAD, BROOKLINE 46, MASS.

August 12, 1963.

Dear Mrs. Halpert,

Prof. Goodall of the  
University of Texas tells me you  
have a small Lachaine (bronz  
figure of his wife) like mine.  
Could you perhaps tell me  
what my piece is worth?

Gratefully yours,  
Nathan H. Fink

## CALDWELL HOTEL

A. W. HARTLEY, Proprietor  
J. W. GILLIAM, Manager  
MORGANTON, N. C.

*owned by the  
Pitts family*

## HOTEL HAYNE

A. W. HARTLEY, Proprietor  
Walterboro, S. C.

## CLINTON HOTEL

A. W. HARTLEY, Proprietor  
Clinton, S. C.

August 29, 1963

Dear Edith:

This you can see is  
a fancy joint!

Enclosed is clip from  
Time or World Publishers. Thought  
it might be of interest to you.

Tried & dined with  
the gals & corn povers.

Do hope to see you soon.

Love,

Dorothy



Sept. 7, 1963

Mr. Arthur R. Freeman  
965 Fifth Ave.  
New York, N.Y.

Dear Mr. Freeman:

As requested, the following are the correct insurance valuations.

Morris Broderson

Shinso Taiko Ki	1962 - 63	Oil	\$750.00
-----------------	-----------	-----	----------

Stuart Davis

Anyide	1961	"	10,000.00
--------	------	---	-----------

Scale Study #1 for Alice	1953	Gouache	5000.00
-----------------------------	------	---------	---------

Yasuo Kuniyoshi

Rolls on Chair	1930	Oil	6000.00
----------------	------	-----	---------

Georgia O'Keeffe

N o. 33 Special	1914	Pastel	3000.00
-----------------	------	--------	---------

Abraham Rattner

Montauk Point	1944	Oil	2000.00
---------------	------	-----	---------

Max Weber

Reclining Figure	"	"	2500.00
------------------	---	---	---------

William Zorach

Standing Girl	1920	Bronze	450.00
---------------	------	--------	--------

Sincerely yours

# Brother

INTERNATIONAL CORPORATION  
WORLD WIDE DISTRIBUTORS OF WORLD FAMOUS BROTHER PRODUCTS



444 N. LAKE SHORE DRIVE  
CHICAGO 11, ILLINOIS  
PHONE 467-6525

Sept - 63

Dutton Galleries  
31 E. 51<sup>st</sup> St.  
New York 20, N.Y.

Gentlemen:

Please change my mailing address to:

George Sturman  
4250 MARINE DR.  
CHICAGO ILL

Thank you

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



ART IN AMERICA

635 MADISON AVENUE

NEW YORK 22, N.Y.

MURRAY HILL 8-7500

August 7, 1963

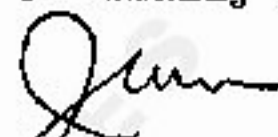
Mrs. Edith Gregor Halpert  
Newtown  
Connecticut

Dear Edith:

Certainly your article can appear in a later issue. Send it to us at a later date at your convenience.

Would love to see you in Newtown later on this summer.

Cordially yours,



Jean Lipman  
Editor

or to publishing information regarding sales transactions, authors are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

# ADVERTISERS TELEPHONE SERVICE



200 WEST 34th STREET, NEW YORK 1, N. Y.

August 19 1963

Edith L. Halpert  
Dear Miss Halpert

Our operators are currently advising callers that the gallery is closed until after Labor Day. They are advised that if they wish to write to the gallery their letters will be forwarded. We further advise that we can give you number (203-426-4508) in Connecticut if their call is important.

The message we forward to you is a record of who has called. Upon advice from us that the gallery is closed, no one wishes to leave a detailed message. We cannot conduct your business arrangements with your callers other than to act as we are currently doing. Our message to you is a record of who called in. All were advised as per our instructions.

Yours truly  
Guy Brooks



MARION KOOGLER McNAY ART INSTITUTE

SIX THOUSAND NORTH NEW BRAUNFELS

SAN ANTONIO 9, TEXAS

2 September 1963

Dear Edith:

You are so lucky to have Labor Day come as the official announcement of a change in season, leaves falling on schedule, summer houses closed, dark suits out. Here we can anticipate at least another six weeks of rigorous summer.

I am writing to apologize for having been so classically dilatory about paying completely for the Georgia O'Keeffe, which continues to bring us such pleasure. While I am still, just barely, under my two year deadline, I still feel badly about it.

We anticipate the completion of my Aunt's estate early this fall, and surely then I will become an heir in fact and not in theory, and then I will become an honest man.

Please assure your bookkeeper that my heart is in the right place, my intentions completely honorable.

And for yourself, please accept all best regards and my warmest thanks for your own equally classic patience.

Blanche  
Bookkeeper

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

had had were it not for your interest  
in me and for the consideration  
and courtesies you extended.

It gave me an opportunity to see places  
and meet people that were out of my  
area of contact. For this I wish to  
thank you deeply and sincerely. Too  
much detail isn't necessary. You know my  
relationship to you.

But I surely did "schlepp  
noctis" from the praise, adulation  
and respect that was accorded to  
you. I was proud to be in on the  
party to watch this.

And so - until some more -  
take care and love  
A. de R.

P.S. My first sentence said - quote - this is briefly  
done briefly! Excuse verbosity!



August 23, 1963

Miss Helen Meninger, Director  
Art Gallery - GUMP'S  
250 Post Street  
San Francisco, California

Dear Miss Meninger:

At Mrs. Halpert's request, I am enclosing the ABC booklet. Unfortunately we are all out of the Dove catalog but since it was published by the University of California, you could get in touch with Mr. Frederick Wight there. I am sure you can order it directly from them.

Sincerely yours,

(Mrs.) Nathaly C. Baum

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Dover Publications, Inc., 180 Varick Street, New York 14, New York

ALgonquin 5-8755

August 6, 1963

cd  
8/11/63

The Downtown Gallery  
32 East 51st Street  
New York, New York

Gentlemen:

Dover Publications, Inc., is planning to republish, as a paperback book, Henry Kauffman's Pennsylvania Dutch American Folk Art, a book originally published in 1946 by the Holme Press, Inc. Because of the importance of this work to students of the history of the arts in America, we feel that every effort should be made to provide the best possible reproduction of art works and artifacts.

It would, of course, be possible simply to photo-offset the photographic reproductions of these objects as they appear in the 1946 edition, but far superior results will be obtained if we are able to work from new glossy prints.

Two of the photographs in the 1946 edition are credited to the Downtown Gallery, and we would like to know if it would be possible for us to order new glossy prints of these pictures for use in preparing the new Dover edition. If you can provide these, please inform us of the approximate size and cost of such prints. It would also help us, in identifying the items we need when these are ordered, to know whether you own a copy of the earlier edition.

I look forward to hearing from you on this matter. Please do not hesitate to raise any questions you may have concerning this project.

Thank you for your cooperation.

Very truly yours,

DOVER PUBLICATIONS, INC.

*Paul Ambinder*

Paul Ambinder  
Editor

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.



F  
September 5, 1963

Mr. Frederick S. Wight  
University of California  
Los Angeles 24, California

Dear Fred:

Here I am back at my messy desk, overwhelmed with folders and folders of dictation and follow-up folders.

Indeed, I shall be delighted to act as reference for you, but will restrain my enthusiasm to some degree in filling out the blank.

I am glad that you have written to Sir John Rothenstein (it ain't William). Unfortunately, Stuart is not feeling well at the moment, but if he can't talk to you, I will urge him to let you hear his tape or read the transcript. You and I can organize the exhibition without much ado as we have rather complete records on hand, and I have some fascinating correspondence from him.

Incidentally, you might be interested in the fact that your girl friend Georgia has gone completely berserk and we are parting company after these many years. Frankly, I have a sense of relief in this connection; she has caused me much too much aggravation during these many years, and while my enthusiasm for her work has not diminished, I think as you do, that she is a queen of the B.....

As a final note, I lunched with Cardinal Spellman and five Monsignors at his home yesterday and just casually pulled out your photograph and transparency of Pope John. After seeing all the portraits of previous Popes and Cardinals in the house, I can understand why yours did not go over. Despite my emphasis on the humanistic quality of your rendition, Pomp and ceremony are two major essentials. But with your permission, I would like to send this material to Father Lauck at Notre Dame.

It was so good to see you and John, and as usual you are a doll and I am most grateful.

My best to both of you,

as ever,

EGH:vg

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Richter, Fritz	Ogunquit	P
Riedel, Phyllis	W. Gardiner	P
Risley, John	Belgrade Lakes	S
Rissanen, Bruno	Wiscasset	P
Ritter, Chris	Ogunquit	P
Robeson, Harriet A.	York Harbor	P
Robinson, William S.	Monhegan	P
Rockwell, Frederick	East Boothbay	S
Roe, Julie Stohr	Lovell	P
Roessler, Herman	China	P
Rose, Marilyn Quint	Ogunquit	P
Rogers, Charles B.	Monhegan, Portland	P
Ronayne, Robert	York	P
Rosner, Charles		P
Ross, George	Ogunquit	P
Rowland, Benjamin Jr.	South Brooksville	P
Roy, Eva L.	York Harbor	P
Rozelle, Helen W.	Cape Elizabeth	P
Rudy, Charles	Skowhegan	S
Russell, Edwin C.	Winthrop	P
Russell, Malcolm M.	Portland	P
Ryder, Chauncey	Monhegan	P
Ryerson, Marjorie	Bar Harbor	P
Sanborn, Percy	Belfast	P
Sanders,	Deer Isle	P
Sargent, Barbara Benbow	Bath	P
Sargent, John Singer	Mount Desert	P
Saunders, F. Wenderoth	Sheepscot	P
Sawtelle, Elizabeth	Ogunquit	P
Sawyer, Allan G.	Bangor	P
Sawyer, Miriam	York Beach	P
Schildknecht, Edmund G.	Eastport	P
Schimpf, Lucien		P
Schlot, Pat	Ogunquit	P
Schmalz, Carl N.	Brunswick	P
Schneider, Theophile	Monhegan	P
Schmidt, Katherine	Ogunquit	P
Schoener, Jason	Robinhood	P



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

County and arrived at a real fun place -  
Palhalla known as Pally Stanford - a real  
lovely town, Victorian, plush spot, a combination  
of cheap decoration and fine taste - comfortable,  
relaxing and excellent food. Pally is the West Coast.  
Pally Adler and this definitely not a tourist spot.

Stanley, I went to Lempis - fabulous. Helen  
escorted me then the various galleries and into the  
sanctum sanctorum - the precious jade room -  
What a privilege! We wound up at the Fairmount  
for lunch after an exciting ride up the new glass  
elevator. From there on, left to myself. I went to  
San Francisco Museum, Fisherman's Wharf, a few  
galleries and to dinner with another friend.

So, so much to see and enjoy.

We have a date for later this morning for a  
ride thru country and more viewing. I am  
extremely fatigued to Helen for her attention. Never  
could I have seen and learned as much as I have  
in these past hours.

From the little I know of her, she impresses me  
as a most efficient gal with a plan head on her  
shoulders - a direct contrast to the bubbling Joan  
Audren - and much easier to be with. Love later  
Thanks to you that I have Helen. Love later  
Love later



August 20, 1963.

Whale Oil Company,  
1 Whale Square,  
Brooklyn, N. Y.

Re: 32 East 51st Street

Gentlemen:

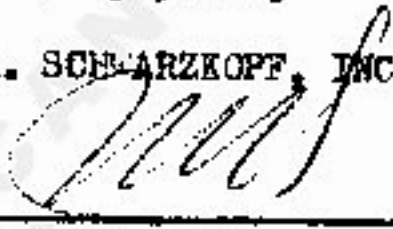
Some time about the 10th to 15th of September, please have the boiler,  
chimney, and breeching vacuum cleaned in connection with the heating  
system at the above premises.

After the system has been cleaned, please have your service man check  
the oil burner, etc., and put in readiness for the Winter heating  
season.

Very truly yours,

I. M. SCHWARZKOPF, INC.

By:

  
Irving M. Schwarzkopf

IMS/ef

cc: Downtown Gallery, ✓  
32 E. 51st St. N.Y.



indulge yourself in the simplest thing  
in life - sunshine and a bit of  
rest away from people. Somewhere  
there lurks a thought that you might  
have crept back to Santa Barbara for  
a little of the above. So, I hope! The  
Newton is so marvelous for you, you are  
still involved in mail, phone, secretary  
and business. Whatever you are now doing,  
please give yourself a little consideration  
"for E. & H." because you have a long, hard  
season ahead of you - decisions - decisions!

From where I sat - merely a guest -  
I had a marvelous, delightful experience.  
Your kindness and consideration of and for  
me has a deep meaning to me. I appreciate  
this so much. It gave me a chance to meet  
people and see places to which I would have  
had no access were I alone. Truly, I'd  
never go there alone but in the environment  
it was great. Again deepest and sincerest  
thanks.

The Heron as you know drove me  
(home) and from this point on - Chapter II later  
(Berkeley) as I'm being called forth to keep an appointment  
(Hills) at the Neuropsychiatric Institute near U.C.L.A.  
Until later than - Love, a date.





OFFICE OF  
THE DIRECTOR

UNITED STATES INFORMATION AGENCY  
WASHINGTON

August 29, 1963

Dear Mrs. Halpert:

Mr. Jack Masey, Director of the "Graphic Arts-USA" exhibition, has advised me of your stimulating and informative talk to the staff during their recent visit to New York.

I wish to extend to you my thanks for giving your time and for providing information which will assist the staff in explaining the nature and scope of American graphic arts to the Soviet people.

Sincerely,

  
Edward R. Murrow  
Director

Mrs. Edith Halpert  
32 East 51st Street  
New York, New York

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



CH 8/24  
**THE CHASE MANHATTAN BANK**

1 Chase Manhattan Plaza, New York 15, New York

August 20, 1963

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mrs. Halpert:

You know from our previous letters to you that we believe we could be of greater help to you if we could be privileged to provide continuous supervision of your holdings to supplement the existing Custody arrangement.

In all probability, you are still very busy with the affairs of your "Gallery". I wonder if it would be possible for you to join Mr. Eggleston and me for lunch some day at our 410 Park Avenue Branch. If you have never been in this Branch, I believe you would find very interesting the many objects of art which are on display there. This is at the corner of Park Avenue and 55th Street.

I hope you will be able to indicate to Mr. Eggleston or to me that your schedule will allow this proposed visit and luncheon.

Sincerely,

  
Richard A. Sawyer  
Investment Officer

UNIVERSITY OF CALIFORNIA

August 23, 1963

LOS ANGELES 24, CALIFORNIA

*Ans.  
Ch  
8/28*

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Edith:

May we make color slides of your collection  
for our Slide Library here? Shoot me one  
word, which I trust is "yes", at the earliest  
so we can lay it on. The Santa Barbara Museum  
wanted us to ask permission.

Affectionately,

*Fred*  
Frederick S. Wight

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



August 23, 1963

Director  
Moderna Museet  
Stockholm, Sweden

Dear Sir:

The gallery is closed during July and August. Just by chance I dropped in at the gallery on my way from California to complete my vacation in New England. On that occasion I found a letter from REA Express indicating that a shipment of four cases was addressed to us via SS Indiana, Bill of Lading # 2013 Stockholm-New York asking me to fill out customs form #3307, "Declaration for Free Entry of Works of Art". This I attempted to promptly (on August 15th) but today when I came back to the gallery to check I was advised that because your office did not file the regulation customs papers the four crates will have to remain in government storage at high expense until you send the necessary papers including an INVOICE indicating contents of crates.

In order to expedite matters may I suggest that you send this form (invoice) directly to

Railway Express International  
340 West Street  
New York 14, New York, U.S.A./

Attention of Miss Brocco  
indicating Bill of Lading #2013; Reference #3306 de. Simultaneously would you please address a note to me in care of the gallery indicating that the necessary papers were sent to Miss Brocco. This I hope will expedite the shipment.

Thank you for your courtesy.

Sincerely yours,

Copy to Mrs. Eekb

After to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

8-5-63

Dear Madam:

I am insuring "Gothic Explained" for Mr. David Reed Cooper. Would you be kind enough to submit to us a written appraisal for this printing? We must have this in order to issue a personal property flander to Mr. Cooper's existing insurance policy.

We can photostat this & return it to you if you need to retain the original.

Your help will be appreciated by all parties,

*Ronald W. Miller*

Ronald W. Miller Agent



University of Notre Dame  
Notre Dame, Indiana

The University Art Gallery

August 2, 1963

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 E. 51st Street  
New York, New York

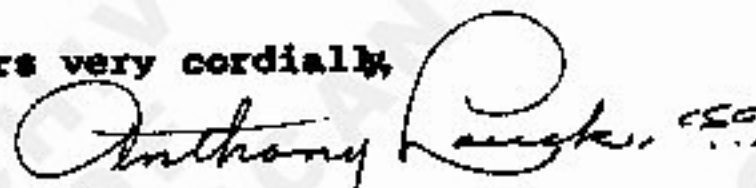
Dear Mrs. Halpert:

In January we hope to put on an exhibition of folk art from the Pennsylvania Dutch period. Would you be able to furnish us with the loan of some ten or twelve items for this show? I remember seeing a number of very handsome pieces in your gallery from time to time.

Things I would be most interested in are sculptural, such as the duck decoys, the weathervanes, and other three-dimensional objects of this kind. However, I will take anything Pennsylvania Dutch that is offered me for this month. If you could give me other leads to collectors or owners who might be well disposed to make loans, I would very much appreciate it. May I hear from you?

Meantime we are delighted to see the watercolor by John Marin on our walls here at Notre Dame. We have had more than one kind and complimentary comment about this painting. My best wishes to John Marin, Jr.

Yours very cordially,



Rev. Anthony J. Lauck, C.S.C.  
Director, Art Gallery

AJL/pz

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





THE ROCHESTER MEMORIAL ART GALLERY  
OF THE UNIVERSITY OF ROCHESTER  
• ROCHESTER 7, NEW YORK

August 7, 1963

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith,

Many thanks for your letter of July 30; by now you have probably received my wire which I sent to you in Santa Barbara. I only want to say again that Anne and I hope very much that your visit to Rochester will take place when we are back here after Labor Day. We would like to have you meet a number of our friends and Gallery supporters. However, if this is impossible, we will understand, but will regret missing you if you come while we are away.

The Gallery owns several paintings by E. E. Cummings. The best of them is entitled "Rooftops of Paris." Mrs. James Sibley Watson, Jr. owns upwards of thirty pictures, ranging from good to bad. You will find her a charming person if you don't already know her.

The last three weeks of August our Gallery will be practically deserted as far as staff goes. We have had the Garbisch paintings here this summer and therefore many vacations were postponed until this time. For that reason it may even be difficult to get out the paintings you wish to see. If you will ask, however, for my secretary, Miss Otis, or Mrs. Blackmun, I think one or the other of them will be here and could help you.

Do let me know if there is anything else I can do. My secretary will know where I can be reached.

All the best from Anne and me.

Sincerely,

Harris K. Prior,  
Director

HKP:b

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Private Mailing Card



Mrs. Edith Halpert  
The Downtown Gallery  
32 E. 51<sup>st</sup> Street  
New York 22 - N.Y.



# VASSAR COLLEGE ART GALLERY



*Poughkeepsie · New York*

August 3, 1963

Mrs Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

I was ~~sorry~~ not to have had a chance to talk with you at the Opening of the Armory Show in Utica as we have a problem. Long ago Edna Bryner gave us a large group of paintings and drawings including five John Marin watercolors (one is double). Lovely as they all are we do not need five and in our financial situation it is too much of a luxury to have so many. We would be interested in trading one or two of them along with some money towards something else. For example we have nothing at all by Ben Shahn and only a drawing and small gouache by Stuart Davis.

Thank you very much.

Sincerely,  
*Thomas J. McCormick*  
Thomas J. McCormick  
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Brooks Memorial Art Gallery  
Memphis, Tennessee

November 11 - December 2, 1962

Public Library of Winston  
Salem and Forsyth County  
Winston-Salem, North Carolina

December 21 - January 11, 1963

Duke University  
Durham, North Carolina

January 28 - February 18, 1963

Rochester Memorial Art Gallery  
Rochester, New York

March 1 - 24, 1963

Augustana College  
Rock Island, Illinois

April 8 - 29, 1963

Fine Arts Patrons of Newport Harbor  
Newport Beach, California

May 13 - June 19, 1963

Enclosed is a Receipt of Delivery form which I would appreciate your signing and returning to the Museum Registrar in the enclosed envelope.

The director of the exhibition, Peter Selz, has asked me to add his special thanks for your valuable assistance which enabled us to include this important exhibition in our national circulating exhibition program.

Sincerely,

*Waldo Rasmussen*  
Waldo Rasmussen  
Executive Director  
Circulating Exhibitions

Enclosure:

Receipt of Delivery form

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



not heard about the  
picture and wondered whether  
we would not soon get it  
back.

Please notify us at your  
earliest convenience.

Sincerely yours

Geoff Black

# ARTISTS ACTIVE IN MAINE IN THE TWENTIETH CENTURY

Adams, Clayton Eugene		P
Adams, Woodhull	Monhegan	P
Akers, Vivian Milner	Norway	P
Albright, Adam Emory	Corea	P
Albright, Ivan LeLorraine	New Harbor	P
Albright, Malvin (Zsissly)	Boothbay	P
Albrizio, Humbert		P
Alden, Mrs. Rachael Weston	Fryeburg	P
Allen, Charles Curtis	Ogunquit	P
Anderson, Dougal	Eastport	P
Anderson, Robert L., Sr.	Monhegan	P
Andres, Charles	Wells	P
Andrews, Dorothy	Monhegan	P
Arntz, Josef	Kennebunk	P
Arthur, Revington	Monhegan	P
Arthur, Robert	Ogunquit	P
Asherman, David G.	Ogunquit	P
Asplund, Tore	Monhegan	P
Avery, Milton	New Harbor	P
Bacon, Peggy	Ogunquit	P
Bailey, Mrs. Marcia E.	Orono	P
Baldwin, Joan	Cape Neddick	P
Baldwin, Mrs. Winifred	Cape Neddick	P
Barber, Joseph	Monhegan	P
Barker, Mrs. Inga Lill	Portland	P
Barnett, Herbert		P
Barrett, Thomas R.	Monhegan, N. Brooksville	P
Bartlett, Paul	Kennebunkport	P
Bartlett, Ruth	Rockport	P
Barto, Emily	Cape Elizabeth	P
Baskin, Leonard	Deer Isle	S, Prints
Bates, Carol C.	Gardiner	P
Batzell, Edgar A.	Drakes Island	P
Baum, Mark N.	Ogunquit	P
Baumgardner, Warren	Port Clyde	P
Bearce, Mrs. Jeana Dale	Brunswick	P
Bellows, George	Criehaven, Camden Monhegan, Mattinicus	P

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



H. FISCHER-HANSEN — R. V. HEMMINGSEN

LANDSRETSSAGFØRERE

K. HAULRIG  
LANDSRETSSAGFØRER

P. THORLACIUS  
LANDSRETSSAGFØRER

RH/MH

KØBENHAVN K., 14th August, 1963.

KRONPRINSESSEGADE 2

Tlf. Minerva (01: 54) 43401

Postgiro-konto: 325 60

Telegr.-Adr.: LEXCOPEN

Miss Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

---

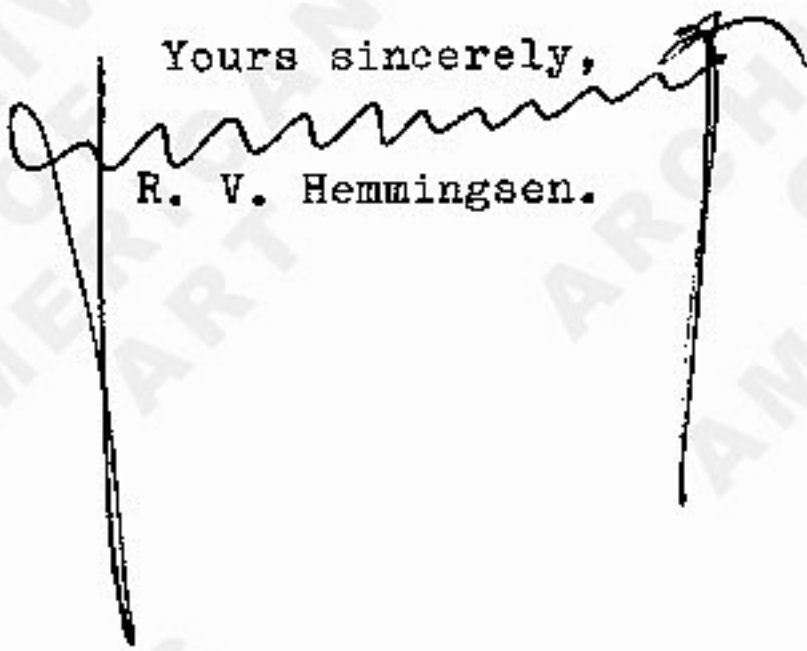
Dear Miss Halpert,

I take the liberty to remind you of my letters to you of the 3rd May and 5th July 1963 regarding an exhibition of the works of the painter BEN SHAHN.

I negotiate with the American Embassy of Copenhagen, and I will be pleased, if you as soon as possible will state me an estimate of the costs in connection with the forwarding of the works from U. S. A. of course without any obligation.

I hope to hear from you.

Yours sincerely,

  
R. V. Hemmingsen.

Leonid	Mount Desert	P
Lepper, Ruth	West Southport	P
Libbey, Francis O.	South Portland	P
Libby, Minnie	Norway	P
Libby, Paul	Rangeley	P
Liberte, Jean	Monhegan	P
Lie, Jonas		P
Lillie, Ella F.		Lithographer
Lincoln, Virginia	Cape Neddick	P
Little, Philip		P
Littlefield, Robie	Ogunquit	P
Lockwood, Dan	Corea	P
Loew, Michael	Monhegan	P
Logan, Robert F.	Tenants Harbor	P
Long, Mary V.	Cape Neddick	P
Longchamp, Gaston	Ogunquit	P
Loudon, Adam	Hollis Center	P
Lovejoy, Rupert S.	Portland	P
Lulsi, Nicholas	Monhegan, Stonington	P
Lund, David	Stonington	P
Lusty, Harriet	York Village	P
MacDonald, Catherine J.		P
MacDonald, Mary	Farmington	P
MacGregor, Willard	Pemaquid	P
MacKin, Cornelia	Surry	P
MacKnight, Dodge		P
McClosky, Robert	Cape Rosier	P
McCoy, John	Spruce Head	P
McCusker, Joseph A.		P
McIlroy, Cleve	Medomak	P
McIver, Loren		P
McLane, Wallace B.	York	P
McLaughlin, Alice	Castine	P
McLean, Ruth S.	Ogunquit	P
McNahan, Everette L.	South Portland	P
McMurtrie, Edith	Orrs Island	P
Mack, Lois P.	Ogunquit	P



ANDRE PREVIN

September 5, 1963

Dear Edith:

Once again, it's been a long time since we've seen you. We were hoping you might find time to call us on your trip to Santa Barbara, but I'm sure your schedule was hectic, to say the least. We've been working very hard too; we'll be in town here until middle of December, and then my concert tour starts again, and we'll be lucky to be home sporadically for several months. How was your summer? Did you get a chance to relax?

I am enclosing a photo I had taken of the O'Keeffe, since you told us that she will sign the back of a photo to verify the painting. Could you send it on to her, please? We would appreciate it very much. Also, for insurance purposes, could you please send us an estimate on the Kuniyoshi drawing, the Demuth watercolor, and the wooden doll? At the time we bought the doll, you said you were having a little pedestal made for it; did it ever arrive? If not, we would like to have one made here. How is Stuart Davis? We had a very nice letter from him; I hope his health is better now; please give him our very best regards.

I hope we get to New York sometime in the winter; the two big lures in the east are the New York Philharmonic and you, not necessarily in that order.

Love,

André



Detwiler, Frederick.

[illegible]



11 Whittier Avenue  
Pittsfield, Mass.  
August 16, 1963

Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Art in America has accepted my article on Sheeler  
and the Shakers, but does not know, at present, when  
it will be published. The magazine reprinted my  
piece on Shaker Design in its recent anniversary issue,  
and plans another later this year, so the Sheeler  
article will have to wait until 1964.

Jean Lipman, the editor, would like if possible to  
include Sheeler's tempera painting, Shaker Barns,  
the property of Mrs. J. Cheever Cowdin, 19 East 72  
St., New York City. We have had no success in  
getting a print of this painting - letters have  
gone unanswered but not returned. Could you help  
us? Another painting on your list - On a Shaker  
Theme #2, is owned by a J. Barclay, but no address  
is given.

Is there any likelihood of your getting up this  
way during the summer? We would very much like to  
have you visit us and have an opportunity to talk  
with you.

Sincerely yours,

*Edward Deming Andrews*  
Edward Deming Andrews

# SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

12 August 1963

Mrs. Edith G. Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Mrs. Halpert:

Enclosed are some clippings on the exhibition and if  
and when more come out, I will send them on.

Esther Bear said you wanted names and addresses of  
people who entertained when you were here - the following  
are the ones I know about, but I am sure there were others:

Mr. & Mrs. Hamilton Von Breton, 4595 Via Huerta, Hope Ranch  
Mr. & Mrs. Mark Lansburgh, 4070 Sonriente Road, " "  
Misses Margaret Mallory & Ala Story, 305 Ortega Ridge Road  
Mrs. Esther Bear, 1125 High Road  
Mr. Wright Ludington, Buckthorn Road (off Ladera)  
(all the above Santa Barbara)

Best always - it was good having you here - and best to Mrs.  
Rosenstein.

Sincerely,

*Mary O. Steele*  
(Mrs. Mary O. Steele)  
Asst. Director

Encs

*ml  
ed.*

*are they on  
list?*

*they are now  
3/26/64*

not to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that this information  
may be published 60 years after the date of sale.



**Abby Aldrich Rockefeller Folk Art Collection**

**Williamsburg, Virginia**

**30 August 1963**

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I now feel virtually certain that the painter who did your Wolfersberger portraits as well as a number of other full-length Pennsylvania profile portraits was Jacob Maentel, who worked not only in Pennsylvania, but also in New Harmony, Indiana. Late this fall we will have on exhibition, "A Portfolio of American Primitive Watercolors" and in this connection I am assembling a number of related paintings of the same kind for exhibition, study, and comparison.

I should like very much to borrow the Wolfersbergers for this show if you can spare them from your Newtown walls for a couple of months. I expect to be in New York early in October and will be very glad to pick up the painting at that time if this is convenient for you. We would, of course, cover insurance and shipping costs and would mention your kindness in publicity attendant on the exhibition.

Sincerely yours,

  
Mary C. Black, Director  
(Mrs. Richard Black)

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchase involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

Monday.

Dear Edith -

Aug. 18/

Did not receive your nice invitation until this morning. I have been away but had to return suddenly as things continue to be a problem at my mother's place in Green's Farms. She seems better this evening but it is always touch & go.

Am sure you worked out all the details with Mr. Simons.

Call me at 259-2848 (Fairfield) if there are any questions.



# DES MOINES ART CENTER

GREENWOOD PARK

DES MOINES 12, IOWA

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 5, 1963

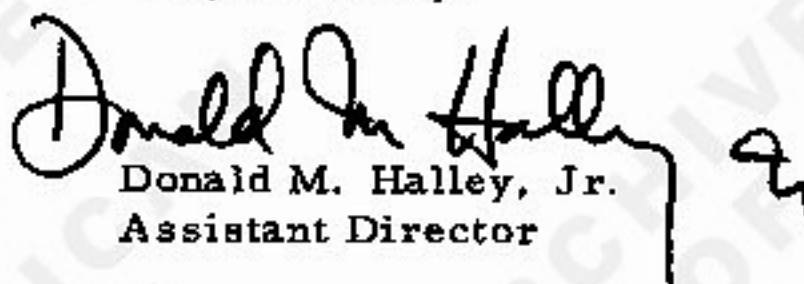
Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter about the Stephen Greene painting "Performance". The painting is with the Corcoran exhibition and will not be arriving in Des Moines until early next month.

If it is agreeable to you I will simply keep your loan form until the painting is here, and return it at that time.

Very Sincerely,

  
Donald M. Halley, Jr.  
Assistant Director

DMH/go

August 28, 1963

Chase Manhattan Bank  
30 Rockefeller Plaza  
New York, N. Y.

Att. Mr. Calhoun, Assistant Treasurer

Gentlemen:

In response to Mr. Calhoun's telephone call today, will you be good enough to pay Mrs. Edith G. Halpert's Downtown Gallery Check #32966, dated August 23, 1963, to Walkers for \$7443. She neglected to sign it.

Thank you.

Sincerely yours,

(Mrs.) Nathaly G. Baum



*The Corcoran Gallery of Art*  
*Washington 6. D. C.*

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

August 2, 1963

Mrs Edith Halpert  
Eden Hill Road  
Newtown, Connecticut

Dear Edith,

Good to hear from you. About the Nadelman Tango, we have received no report from the insurance investigator, so, if it has not been examined yet, I'm not sure where we stand. Believe me, we will get this matter amicably and equitably settled, or I turn in my silks!

I would like to suggest a drastic measure. If Foster thinks the male figure of Tango looks not so good minus its fingers, the damage could be repaired with a temporary, resolvable glue. Of course, if you were to use epoxy resin glue, I'd be willing to bet that the joint would be fixed for all time. The conservator at Santa Barbara could supervise the operation. I mention this mostly on account of an almost blind faith in epoxy, having begun museum life by mending Greek pottery sherds.

Ginny and I will be spending most of the week of August 25 in Westport, Conn., where some musical friends are giving a chamber music fest. I function as page-turner for Ginny on these occasions. We will surely take a breather, so would like to know if you plan to be in Newtown then?

Have a good trip, and look forward to seeing you soon. Ginny sends her best, as do I.

Cordially,

*Don*

Donelson F. Hoopes  
Curator

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both sides and purchaser involved. If it cannot be established after a reasonable search whether an artist or architect is living, it can be assumed that the information by the published 60 years after the date of sale.




I'm glad the post  
has been of help to you.  
If there's any thing I  
can do - will you let  
me know?

It's years since I've  
been to this part of Conn.  
and I gather your family  
clay so I was surprised  
& delighted at how rural one  
can be even tho quite near  
civilization. It's really lovely.

Love your engaging & ever  
remember - Yours  
Marion



Dear Edith   
Gabo howled over your  
story about Divers Arts - we  
had a fine evening and were only  
sorry that you weren't there -  
best to you  
Gray Stone  
Cornwall Bridge Clevel

ca 7/76  
MUSEUM OF FINE ARTS BOSTON 15, MASSACHUSETTS



Department of Paintings

August 21st, 1963

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Mrs. Halpert,

Again for the catalogue of our American paintings, I wonder if you could help me with the provenance of our Harnett Old Models.

I believe that you purchased the estate of the collector William Hughes, of Washington D.C., in 1939, which estate included Old Models (then known, of course, as the Old Cupboard Door).

Apparently Hughes had bought many of Harnett's paintings, and as yet I have been unable to discover more about him, or when he might have acquired Old Models, which was in the A. Ludwig collection sale of 1898, at the Fifth Avenue Art Galleries. Perhaps he purchased it from this sale, although it seems a trifle early.

Have you come across any further development in this matter? Or could you suggest to me other people to whom I could write? The last correspondence in our folder on Old Models was of 1948, so I am slightly behind hand.

With many thanks, I look forward to hearing from you.

Yours sincerely,

*Arianwen Howard*

(Miss) Arianwen Howard  
Department of Paintings.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

August 21, 1963

Mrs. Edith Gregor Halpert  
THE DOWNTOWN GALLERY  
32 East 51st Street  
New York 22, New York

Dear Edith:

Just to do Henry Seldis a good turn and  
to see that he gets read by the right people.

Yours,



Frederick S. Wight

FSW/rs  
enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

**Class of Service**

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION

## TELEGRAM

W. P. MARSHALL, President

BF 1201 (4-60)

**SYMBOLS**

DL = Day Letter

NL = Night Letter

IT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

NH632 (24)SYE674

SA559 S LFA061 NL PD LAKE FOREST ILL 9

MRS EDITH HALPERT

DOWNTOWN GALLERY 32 EAST 51ST ST NYK

PAINTING ARRIVED WITH GLASS BROKEN THEREFORE HAVE NOT REMOVED TAPE. TAKING IT TOMORROW TO PROFESSIONAL TO HAVE GLASS REMOVED. IF GLASS CAN NOT BE REMOVED SATISFACTORILY AND CANVAS IS DAMAGED MUST SEND PAINTING BACK WILL ADVISE

HORTENSE PROSSER

(44).



Ps

- ① Art International will have  
a cover by me in March 1964  
They will also be publishing a  
full length monographical essay  
on my work
- ② A One Man Show of my work  
opens at the Los Angeles MUNICIPAL  
Art Gallery in Sept. for 3 weeks
- ③ I have been invited for a One-  
Man Show at the Museu de Bella  
Arts, Caracas  
Venezuela
- ④ Sir Herbert has written the foreword  
for my Sao Paulo Biennial  
participation.

10 Feb



ROMA.

VIALE BRUNO BUZZI 47 - TEL. 802757

2.

I would like to also send you material on what we are doing, which is a part of the Youth Aliyah work with which I imagine you are familiar. This particular project is for twenty homes that are being built and maintained by twenty different nations in the memory of Anna Frank. My husband and I are at this moment visiting friends on their island off the coast of Sweden which is why I have no material with me, but could forward it to you, should you so desire, when I return to Rome the first of September.

Thanking you for your patience and hoping to have a reply from you..

I am,

Sincerely yours,

*Leila Nash Hirschfeld*

Leila Nash Hirschfeld  
(Chmn. American Committee for  
the Casa Italiana Anna Frank)



September 5, 1963

Mrs. Emily S. Nathan  
128 Central Park South  
New York 19, N.Y.

Dear Emily:

I suppose you two are back from your vacation. It is sad, but these vacations never last long enough, and in my case merely change from local telephone calls to long distance. The accumulation of mail which now faces me is enough to turn my hair black.

However, I thought I would tell you that while I was in Santa Barbara, where I gave a talk at the Museum, Morris Broderson came to visit with me and brought six new pastels for me to look at. They are all stupendous, terrific, etc. and should be in my possession within the next week or so. I just wanted to alert you before you start buying your winter clothes, as I know you will want one of these.

In any event, I hope to see you Monday evening at our benefit party. It will be great fun as the latter part of the evening will be devoted to entertainment by some of the theatrical celebrities who are participants in our exhibition.

I look forward to seeing you.

Sincerely,

DSH:vg

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Greeley, Mary E.	Foxcroft	P
Green, Samuel	Waterville	P
Greenbaum, Dorothea		S
Grepp, John	Stonington	P
Griffin, Walter	Stroudwater	P
Grillo, John		P
Gross, Rex	Lisbon	P
Grunley, William	Millinocket	P
Guerin, John	Penobscot area	P
Guterman, Herbert C.	Ogunquit	P
Haines, Jennie C.	Fairfield	P
Hall, Chenoweth	Prospect Harbor	S
Hallam, Beverly	Ogunquit	P
Hallowell, George H.		P
Halpert, Samuel	Ogunquit	P
Han, Elmer	South Elliot	P
Hamabe, Francis E.	Blue Hill	P
Hamblen, Anne R.	North Bridgton	S
Hambleton, Natalie	Camden	P
Hambleton, Robert	Camden	P
Hamlin, Augustus Choate	Bangor	P
Hammond, Ruth	Brunswick	P
Hanscom, Frank B.	South Portland	P
Hanson, William	Winter Harbor	P
Hantman, Murray	Monhegan	P
Hardy, Anna E.	Bangor	P
Hardy, DeWitt	Ogunquit	P
Harithas, James	Orono	P
Harper, Evelynne	Ogunquit	P
Harsanyi, Charles	Monhegan	P
Harriman	Ogunquit	Illustrator
Harris, John B.	Billsworth Falls	P
Harris, Margo L.	West Bath	S
Hartgen, Vincent A.	Orono	P
Hartley, Marsden	Cores	P
Hartman, C. Bertram		P
Hasenfus	Five Islands	P
Haskell, Ernest	Bath	P, Etching



# ARTFORUM

723 1/2 NO. LA CIENEGA BOULEVARD  
LOS ANGELES 69, CALIFORNIA



August 5, 1963

Mrs. Edith Halpert  
c/o The Santa Barbara Museum  
1130 State Street  
Santa Barbara, California

Dear Mrs. Halpert:

I believe that by this time Mrs. Ankrum has mentioned to you the possibility of ARTFORUM running a full feature spread on your collection which is going to the Corcoran Gallery. We would very much like to see it accompanied by a text by you. Perhaps if your Santa Barbara lecture is written down we could, with certain minor changes, use that. If not, would it be possible for you to write a few words concerning the collection for us.

Looking forward to hearing from you.

Best wishes for success . . .

Sincerely,

*Arthur Secunda (S.C.)*

Arthur Secunda  
Associate Editor

P.S. Ankrum just called me and told me that you consented to contribute a piece to our magazine. I am delighted and hope to hear from you soon on this further regarding text, photos, etc. Please feel free to call and reverse the charges at your convenience. Our phone number is OL 7-2179.

AS:gc

EX-2-7540

or to publishing information regarding sales transactions.  
members are responsible for obtaining written permission  
in both artist and purchaser involved. If it cannot be  
obtained after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

## Press Liquors, Inc.

IMPORTED & DOMESTIC WINES, CORDIALS & LIQUORS

527 14TH ST., N. W.

WASHINGTON 4, D. C.

September 4, 1963

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

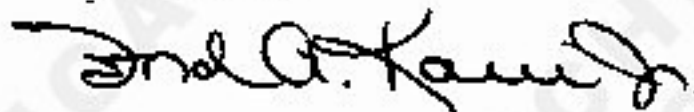
Dear Miss Halpert:

The Phillips Gallery here in Washington highly recommended you to evaluate two paintings which I own. They are American primitive art works.

Since it will be impossible for me to bring them to New York, I wondered if it would be possible to place a value on them by using photographs? If you would be so kind as to let me know the type, size, etc of photograph that you require I will have them done immediately. Also, what charge there will be for this service.

Awaiting your reply, I am

Cordially,

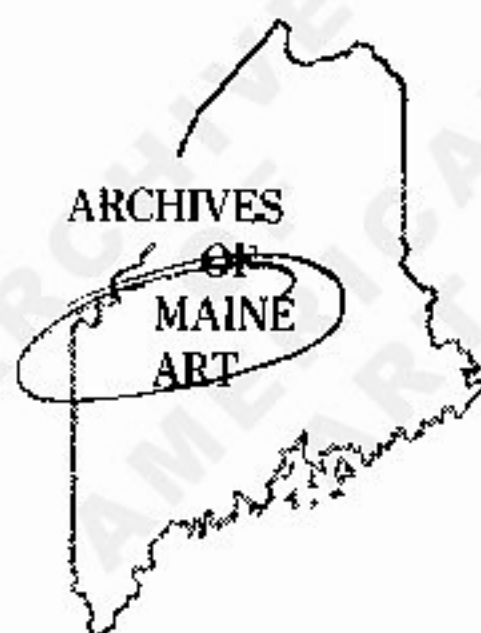


Ford A. Kalil, Jr.  
President

FAK/igf

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





At Colby College  
Waterville, Maine

William B. Miller  
Director

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

August 23, 1963

Miss Edith Halpert  
Downtown Gallery  
32 E. 51st Street  
New York 22, New York

Dear Miss Halpert:

I am writing to enlist your help in compiling a list of artists active in Maine in the twentieth century. As you can see from the enclosed list, I have made a good beginning but since this list will be the first publication of the Archives of Maine Art I am anxious to make it as complete and accurate as possible.

Will you be so kind as to go over my list and add names of artists in your organization or that you know of. Please correct any errors I have made.

There is enclosed a stamped and addressed envelope for returning the list to me. My deadline for publication will be September 20th. Will you return the list to me before then, please.

Sincerely,

*William B. Miller*

William B. Miller  
Director

WBM:jkr

DR. IRVING LEVITT  
24535 NORTH CAROLINA DRIVE  
SOUTHFIELD, MICHIGAN

Aug. 17, 1963

Dear Edith,

Enclosed is signed receipt.  
I had previously signed one,  
and returned it to you with  
a check for \$1500 on account  
on 7/22/63. Enclosed with this  
is a check for \$1000 on account,  
also. If you didn't receive the  
first note, please let me know.

How you have had, and  
are having, a pleasant summer.  
We're going to visit with you in the  
fall. I heard you have a  
beautiful Scheeler water color.  
Could you tell me something



# whitehouse

MANUFACTURING COMPANY

August 28, 1963

The Downtown Gallery  
32 E. 51 St.  
New York City

Gentlemen:

I am interested in knowing what you have available in oils by Arthur G. Dove - size, when painted and subject; also whether in muted or vivid colors. Those that I have seen at our Art Institute are in very soft colors. Last but not least, please give the price of each and if not asking too much, an example of their recent auction price value.

Sincerely,



D.E. Weiss  
sp

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

*Res*  
1001-24 St N.W.  
Wash. 7

USIA

August 13, 1963

Dear Lois:

*Bingham*

Just returned from California, via NY, to find 110 letters requiring immediate attention - and no secretary here (or elsewhere). I am writing you in the hope that this will catch up on your vacation and that you can arrange to visit me in Newtown where I am almost human in comparison. In any event, I have a good cook, hot and cold running ~~water~~ water, and other facilities. I would love to have you. The phone number is Code 203 - 426/4508.

I have a few additional ideas re the subject we discussed two weeks ago, and had occasion to hear some interesting statements re past exhibitions during my talks in Santa Barbara and San Francisco - or rather at various parties, etc., with no comments on my part. One of the museum men I found most stimulating in the way of ideas is Fred Wight of UCLA and it occurred to me that Jack Baur (East) Tom Tibbs of Des Moines (mid-west) and Fred (far west) would make an ideal trio, as they are independent thinkers, dedicated to American art, and most knowledgeable. In any event, we can have a good gab fest about this, and have some fun, too. Please try to come and let me know as soon as possible.

Best regards



September 5, 1963

Mrs. Richard Black  
Abby Aldrich Rockefeller Folk Art Collection  
Williamsburg, Virginia

Dear Mary:

Some day I would very much like to go over the material as in the case of the Wolfersbergers the name of the artist was given to me after I paid for the picture without any desire to impress me. However, as my theory is that it is the picture and not the name that makes the work of art, I really don't care too much.

I am glad that you mentioned this now as I am preparing to remove the collection from Newtown to the warehouse as I do annually, but will hold out one picture for you.

I hope that we can finally get together when you are in New York, as I still would like to have you go over the photographic material before I make other plans.

I look forward to your visit.

Sincerely yours,

EDH:vg

THE GROLIER SOCIETY INC. Publishers

Grolier Building 575 Lexington Avenue, New York 22, N. Y. PLaza 1-3600

August 7, 1963

The Downtown Gallery  
32 East 51 Street  
New York City

Gentlemen:

We are returning herewith the following 1 photo:

Horse's Skull And Pink Rose

Thank you for your kind cooperation.

Yours truly,

*Barbara H. Redd (S.H.)*  
Barbara H. Redd

BR:lh

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith Halpert-

11 sept 63  
LOS ANGELES  
1963  
ABILITY COURT  
Thought I acknowledged the arrival with some other notes of the weathervanes. However, the summer silence prevailed for everyone and exactly nothing has happened. The gift show Agents found them too high in price for their handling. I will speak to the L. A. Times Home Section folk this week with the promotional material; if they are interested, I will call what I need and return it; will return it soon anyway. Price is the limitation; we'll see what we can overcome.

Best,

*Price Albert*  
the MART

1805 SANTA MONICA BLVD. LOS ANGELES 69



CAPITOL MURALS COMMISSION  
519 Terminal Building  
Lincoln 8, Nebraska

September 3, 1963

The Downtown Gallery  
32 East 51st Street  
New York, New York

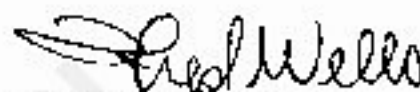
Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

The Nebraska Capitol Murals Commission is beginning work on the last set of six murals for the State Capitol Building

We are in search of an artist who can work in mosaics. Do you have anyone whom you represent, or can you direct us to an artist capable of working in this medium?

Sincerely yours,



Fred N. Wells  
Chairman

PNW:flm

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



223

Adele has written ~~extatic~~ letters, and I am  
as grateful as she for the wonderful time you  
have given her. This is her first "fun" trip  
and I invited her to meet me in S.B. as I knew  
she would enjoy the "fancy" activities to which  
she is not accustomed. But I worried about leav-  
ing her on her own on several occasions when it  
was impossible to add even a single guest =.  
She is one of the most wonderful human beings  
I have met - a giver among the takers of this pe-  
riod and has been the most devoted friend I have  
had. Now I can add two more, thanks to you!

If and when I get settled in my new life, I  
certainly will take advantage of your invitation.  
The place sounds divine, and it will be wonderful  
to be with you and your wonderful off-spring.

With affectionate regards,

P.S. After trying five stenos locally, and one  
Import, I am now my own sec'y. Please forgive  
the messy letter.



Pattison, Priscilla		P
Pears, Tom	Rockport	P
Peirce, Ellen L.	Searsport	P
Peirce, Waldo	Searsport	P
Pepper, Charles Hovey	Waterville	P
Perkins, Edna	Kennebunk Beach	P
Perkins, Harley		P
Perlstein, Philip		P
Perry, Curtis	Lewiston	P
Pierce, Roger	Spruce Head	P
Phelps, Marie	Camden	P
Plimpton, Harriet	Litchfield	S
Plummer, Mildred	Cumberland Mills	P
Pollard, Jean Ann	Waterville	P
Poor, Anne	Lakewood	P
Poor, Henry Varnum	Lakewood	P
Porter, Fairfield		P
Powell, Richard	Ogunquit	P
Preble, Fred.	Augusta	S
Preble, Mary	Augusta	P
Prendergast, Maurice		P
Preston, William B.	Ogunquit	P
Prince, Roger	Lewiston	S
Prisco, Mario	Springvale	P
Pulsifer, Mrs. Haley A.	Auburn	P
Racz, Andra	Vinal Haven	Prints
Paemisch, Waldemar	Monhegan	S
Ramsay, Jean	Wilton	P
Randall, Helen	Freeport	P
Rattner, Abraham	Skowhegan	P
Redein, Alex	Monhegan	P
Redfield, Edward W.	Boothbay Harbor	P
Reynolds, Estelle	South Portland	P
Ricci, Michael C.	Portland	P
Rice, Henry W.	North Fownal, Ogunquit	P
Rich, Walter H.	Portland	Illustrator
Richards, Henry	Gardiner	P
Richards, J. Philip	Ogunquit	P

or to publishing information regarding sales transactions, searchers are responsible for obtaining written permission as both artist and publisher involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.



September 5, 1963

Rev. Anthony J. Lauck, C.S.C.  
Director, Art Gallery  
University of Notre Dame  
Notre Dame, Indiana

Dear Reverend Lauck:

Please forgive me for this belated reply. The Gallery is closed during July and August, and I have done considerable traveling during the summer, returning yesterday to find an avalanche of mail.

Fortunately, there is sufficient time to discuss the exhibition of Folk Art. You know, of course, I will do all I can to cooperate with you, it has always been a pleasure to do so. Incidentally, I mentioned this yesterday when I was privileged to have lunch with Cardinal Spellman at his invitation (I am boasting).

The Pennsylvania German (the word Dutch was mistakenly substituted for Deutsch) material is largely in the painting field, including what we call "vital statistics" - Birth, Baptismal and Marriage records - all highly colored and among the most fascinating examples in Folk Art. There is some sculpture, but it does not have the same distinctive German characteristics as the paintings with the exception of the chalkware, birds, animals and figures, which incidentally are difficult to transport because of their fragility. I can add some weathervanes of the territory which, as I mentioned before, are more like those produced in New England, New York and other sections of the Eastern Seaboard.

The largest collections of the material will be found in the Philadelphia Museum, the Shelburne Museum (Vermont) and the Abby Rockefeller collection in Colonial Williamsburg. I know because I made up the large portion of the two latter collections. By the way, if it is possible for you to be in New York before your final plans for the exhibition are completed, I can show you photographs in both my sold and unsold records, so that you can get an overall idea of the material and make your own choice. In any event, I hope to hear from you shortly.

My very best regards,

Yours sincerely,

EOH:vg



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

## ARTHUR R. FREEMAN

INSURANCE BROKER AND ADVISOR  
TO INDUSTRY

TELEPHONE MURRAY HILL 3-8570-11  
3-72-73-14

10 EAST 40TH STREET  
NEW YORK 16, N. Y.

August 23rd, 1963

Mrs. Edith G. Halpert  
% The Downtown Gallery  
32 East 51st Street  
New York City 22, N. Y.

RE: Damage to Painting:  
"Composition Around Red, Pennsylvania"  
Amount: \$350.00

Dear Mrs. Halpert:-

We are pleased to enclose herewith loss draft in the amount of \$350.00 in full settlement of the above captioned loss.

Trust you will find the enclosed in order and mark your records accordingly, we remain,

Very truly yours,

ARTHUR R. FREEMAN

BY Sara Greenberg  
Sara Greenberg - Loss Dept

*Edith Halpert*  
*8/30*  
SG/bps  
Encl.



# THE MUSEUM OF MODERN ART

NEW YORK 19

*Met's  
museu  
gm file*

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

August 6, 1963

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Our circulating exhibition THE STIEGLITZ CIRCLE has recently concluded a most successful tour. I should like to express our appreciation of your generosity in lending the following 8 works: Dove, Abstraction No. 1; Dove, George Gershwin: Rhapsody in Blue II; Dove, Untitled; Dove, Low Tide; Dove, Formation II; Marin, Boat in Two Movements II; O'Keeffe, Hibiscus with Plumeria; Weber, Rush Hour. They were a most significant contribution to the exhibition.

The press clippings and publicity reports which have been forwarded to us by many of the exhibitors indicate that the show was received with great enthusiasm and acclaim during its tour. Listed below are the institutions in which it was shown:

J. B. Speed Art Museum  
Louisville, Kentucky

February 1 - 22, 1962

Quincy Art Club  
Quincy, Illinois

March 9 - 30, 1962

Charles and Emma Frye Art Museum  
Seattle, Washington

April 20 - May 11, 1962

University of Oregon, Museum of Art  
Eugene, Oregon

May 21 - June 11, 1962

Boise Art Association  
Boise, Idaho

June 26 - July 17, 1962

Allentown Art Museum  
Allentown, Pennsylvania

September 4 - 25, 1962

Gibbes Art Gallery  
Charleston, South Carolina

October 10 - 31, 1962

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



Tue 8/10. Midweek

## Beverly Wilshire Hotel

9500 Wilshire Boulevard, Beverly Hills, California

Then on the nineteenth I'm leaving on a trip to the Yosemite Park, wandering up in San Francisco on the twenty third. More of this later.

Needless to say that Frank was quite agog because you did not come to Beverly Hills and to visit with them in whatever secluded spot he and Lita decided for you. He couldn't seem to come to grips with the fact that Bill was alone, that there were deliveries, mail, responsibilities and many pressures.

We all agreed that you were perfectly marvelous, keen, sharp, looked well and a terrific success in all areas and then finally one at Santa Barbara. How little they all realize what all this takes out of you.

My stay at Santa Barbara was a delightful, enjoyable experience one I could

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LA BELLA FONTANA  
RESTAURANT DISTINCTIVE

OAK BAR  
COCKTAILS

THE CHAMPAGNE ROOM  
INTIMATE FOR PARTIES

SANS SOUCI  
THE ULTIMATE

LE GRAND TRIANON  
SUPERLATIVE SETTING



Phone  
304

305 ORTEGA RIDGE ROAD  
SANTA BARBARA

WOODLAND 9-5841

Sandra  
Austin  
8/27

Aug 20

Dear Edith -

You stayed too  
overcrowdedly short  
& I wished your  
collection would  
remain - at least...

Any chance I could  
see Charles Wheeler  
on Sept 4? I arrive  
on the 3rd am at  
Margaret's mother's  
apartment 1, E 66





ST. FRANCIS HOTEL

UNION SQUARE - SAN FRANCISCO, 19

DAN E. LONDON, MANAGING DIRECTOR

CABLE ADDRESS: EICHART

Respectfully  
Yrs

or to publishing information regarding sales transactions, authors are responsible for obtaining written permission in both writer and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.

Hi!

This is a continuation of the A.M. letter to follow thru on gracious Helen and the wonderful fun day we had. Helen, her friend Pat (whom I think you know) and I drove out to the California Palace Legion Honor. I had expressed the thought that I planned to take a bus or car to the Museum. Helen joined this up and drove out. It was a beautiful, balmy, sunny day and the ride a real treat. We spent some time at the museum and especially enjoyed "old friends" - a photo, Harriet and Levine. An interesting exhibit was the Antioch Collection of Graphics by Barlach. From there another drive to Tiburon for lunch at the "Dock". After leaving, we walked thru a tiny wharf street with galleries and shops. On our way to the end of the street we heard bangs, music, brass playing and much singing - good old-fashioned songs. Their doors were wide open - a gold sign read "39 Main". We looked in and a big cheer went up. It was such a hilarious party (for no reason except that the kids were



rior to publishing information regarding sales transactions, researches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

ALLYN AND BACON, INC.  
150 TREMONT STREET  
BOSTON 11

9 September 1963

Miss Edith Gregor Halpert  
Director, The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Miss Halpert:

This is to acknowledge and thank you for your letter of 5 September.

It has been our experience in the MY WORLD OF ART art education series to credit the artist, the owner of the work (whether it be museum, private collector or gallery), and the source of our shooting copy.

Since this is a grade school textbook artists have loaned their works free of charge. The only charge we have been paying is for loan of shooting copy.

We hope this will be agreeable with you and Mr. Shahn as we would very much like to have him represented in our series.

Thank you for your kind consideration. I shall be looking forward to hear from you.

Sincerely,

*Yvette Greifer*  
Yvette Greifer  
Art Editor

August 26, 1963

Mrs. Edith Halpert  
Downtown Gallery  
32 E. 51st St.  
New York, New York

May I call on you right after Labor Day to select the paintings and photographs, if you have them for the catalog, sign the appropriate loan agreement forms, and work out all other necessary details.

Brandeis University is celebrating it's 15th Anniversary this year. The Exhibition of the Creative Arts Award winners on October 21st will be one of the major events highlighting our 15th year.

I am deeply grateful for your cooperation.

Sincerely,

*Edith Steinberg (em)*

Mrs. Milton Steinberg

EAS:em

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



Cheney, Russell	Kittery	P
Chidlaw, Paul	Camden, Corea	P
Chumley, John		P
Clark, Lawrence	Southwest Harbor	P
Clifford, Stan	Monhegan	P
Clisby, William P.	Norht Edgecomb	S
Cluff, John	Ogunquit	P
Cochran, Alexander Gifford	Lamoine	P
Cochrane, Constance	Monhegan	P
Cochrane, Harry H.	Lewiston, Monmouth	P
Coffin, King M.		P
Cohen, Jean		P
Collins, J. Ireland	Warren	P
Condon, Gratton	Corea	P
Condon, Rudolph E.	Northeast Harbor	S
Conkling, Mabel	Boothbay Harbor	S
Connaway, Jay H.	Monhegan	P
Cook, Charles Bagley	Portland	P
Cook, Peter G.	Wiscasset	P
Coombs, Delbert Dana	Auburn, Poland	P
Cooney, Mae B.	Waldoboro	P
Copeland, Charles	Thomaston	P
Cornwell, Dean	Lewiston	P
Cote, Rita	York	P
Courjon, Robert A.	Boothbay	P
Court, Lee W.	Monhegan, Waldoboro	P
Cowles, Frank	Ogunquit, Wells	P
Cozzens, Evangeline C.	Damariscotta	P
Craig, Robert	Eastport	P
Cram, Phyllis	Wilton	P
Crisp, Arthur	Biddeford	P
Crocker, Florence	Wiscasset	P
Cronbach	Skowhegan	S
Cronin, Charles-	Bangor	P
Croswell, Gladys	Lincolnville Beach	P
Curry, John Stewart	Mt. Desert	P
Curtis, George A.	Owl's Head	S

not to publishing information regarding mass transactions. Publishers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 5, 1963

Mr. Hermann Warner Williams, Jr.  
Director  
The Corcoran Gallery of Art  
Washington 6, D.C.

Dear Bill:

No, I have neither died nor retired. It is just that during the two months closing of the Gallery I had this series of lectures in California etc., and found myself without any stenographic help leaving me in a completely helpless state. This explains the long delay in my answer.

Now I am back in New York and I suppose you are no longer fussing with the swimming pool in Maine. Boy, could I use you in Newtown.

We are re-opening with a benefit exhibition on Monday the 9th and I hope that you and your new assistant can join us at a gay Preview party from 8:30 to 11:30 PM, at which a number of "celebrities" will entertain the guests between sips of champagne. If not, do let me know when you can both come in as I would love to chat with you.

Incidentally, I am enclosing a catalog of the Santa Barbara Exhibition.

Sincerely yours,

**EGH:vg**



August 15, 1963

Railway Express International  
340 West Street  
New York 14, NY

Attention of Miss Brocco

My dear Miss Brocco:

When I talked with you today I realized that the shipment referred to in the notice I found from Furness, Withy & Co., (who, incidentally, suggested I call your office about this surprise delivery) was other than the one I expected from Paris. You were kind enough to inform me that it comprised four crates sent from Stockholm, Sweden, by the Moderna Museet.

The latter sent no previous advice about this shipment which I know now comprises a group of paintings by Tseng Yu-Ko, an American from Hawaii, whose one-man exhibition was forwarded from the San Francisco Museum to the museum in Stockholm some months ago and is being returned to this country as her property. All the contents are original works of art by the painter whose name I mentioned above. Since the Gallery is closed during July and August and I had no indication that the shipment had been made, I am at a loss regarding the next move, and would appreciate further word from you. I was also under the impression that the shipment would be sent prepaid, but find the bill from Furness, Withy & Co..

In any event, I hope to hear from you by return mail. The gallery is closed until Sept. 3rd, but if I am informed as to the exact delivery date, I will arrange to have someone at 51 St. to accept it, unless it is COD when I will have to arrange to be there in person.

My current address is EDEN HILL RD., NEWTOWN, CONN. The phone # is (Code 203) 426/4508. A copy of this letter is being sent to Stockholm.

Sincerely yours,

*I thank you 3307 you requested  
(unsubscribed)*



HELEN W. BOIGON, M.D.  
48 EAST 62ND STREET  
NEW YORK 28, N. Y.

schizophrenic son, Reggie, to do it. He is built like a bull and charged ahead like one with it, and by the time we woke up to what he was doing, he had torn up my office too, irreparably! It was also high time to get the children real beds and furniture adequate to holding their properties decently. Evelyn went in prior to the 15th to measure the space and plan the purchases sensibly; and her comment when she met us was exactly what I had felt on surveying the scene when we walked in that morning refreshed by 2 weeks away. Their rooms were an incredible rat's nest of dirt, junk, and disorder. This is not to mention that the refrigerator had ~~not~~ been cleaned out - but indeed, partially stocked, just before our going so I had 2 hours' worth of throwing out the most interesting private collection of molds and scrubbing with "Mr. Clean" and Comet Cleanser to get rid of the effects of what had been reduced to odoriferous garbage.

All this brings me to the cartoon which I saw in the New Yorker that



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpern, I can't tell  
you how much I appreciated  
your asking me to join you  
and your friends for dinner.  
I want to thank you for your  
gracious hospitality. I had  
a wonderful time. The dinner  
was excellent, the company  
charming. With best regards,  
Aug. 19<sup>th</sup> 1963 Gerda Bederman

Schrag, Karl	Deer Isle	P
Schumaker, Charles J.	Portland	P
Schwarz, John M.	South Portland	P
Schwartz, Manfred	Skowhegan	P
Scott, Janet L.	Rockport	P
Seabury, Julia	Portland	P
Scott, John W. A.	Ashland	P
Seeley, Walter	Monhegan, Wakeville	P
Shapleigh, Frank H.	Lebanon	P
Shaw, Alice Harmon	South Portland	P
Shelton, Alphonse J.	Wiscasset	P
Shapard, Elizabeth	Wilton	P
Sherry, William Grant	Rockport	P
Shevis, William	Lincolnville	S
Shevis, Stell	Lincolnville	P
Shulman, Morris	Monhegan	P
Shumaker, Philip G.	Monhegan	P
Selmer, John L.	Rockport	P
Sievan, Maurice	Monhegan	P
Sigafoos, Richard G.	Rockport	P
Simon, Sidney	Skowhegan	P
Simmons, Franklin		S
Simmons, Mary	Kingfield	P
Simonsen, Everett	York	P
Singer, Bernice M.	Cape Elizabeth	P
Sisson, Laurence	Boothbay Harbor	P
Skillin, Anton	South Portland	P
Smalley, Frank H.	Ogunquit	P
Smart, J. Scott	Ogunquit	P
Smith, Dorothea	Palmouth Foreside	P
Smith, Frank V.	Kennebago	P
Smith, Fred W.	Kennebunkport	P
Smith, Jacob G.	Pemaquid	P
Smith, Xanthus Russell	Portland	P
Smith, Stowell LeCain	Ogunquit	P
Sodano, Louise F.	York Beach	P
Soffer, Sasson	Coopers Mills	P



# SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

---

August 23, 1963

Mrs. Nathaly C. Baum  
The Downtown Gallery  
32 E. 51st Street  
New York 22, N.Y.

Dear Mrs. Baum:

In response to your letter of August 23rd to Mrs. Steele, we enclose a receipt for the Halpert Collection.

In addition to the items included on Santini's list, Mrs. Halpert personally delivered Arthur G. Dove's "George Gershwin's" Rhapsody in Blue" Part 1 1927, #23 in the exhibition catalog.

This collection is included on our insurance at the values provided by you.

Our understanding is that the Dove, #23, mentioned above, is to be held here until someone is going to New York who can carry it with them, as it is too fragile to be shipped in the usual manner.

We also understand that the Lachaise Bronze figure is to be sent to the Los Angeles County Museum rather than to Honolulu at the close of our showing.

Sincerely yours,

*Gertrude R. Egnor*  
(Mrs.) Gertrude R. Egnor  
Registrar

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FLINT INSTITUTE OF ARTS  
DE WATERS ART CENTER  
DR. G. STUART HODGE, DIRECTOR

September 11, 1963

Mrs. Edith Halpert  
Downtown Gallery  
32 E. 51st Street  
New York City, New York

Dear Mrs. Halpert:

I am arriving in New York City September 15th for several days to arrange for our major Fall exhibition to be entitled "FOR YOUR COLLECTION", October 29 - November 24. It will be comprised primarily of paintings, all of which will be priced and placed on sale with credit line to the gallery. The works will be borrowed from major New York galleries. We hope very much that you will be able to participate with the loan of two or three items.

Our acquisitions fund has available this year over \$30,000 for a purchase or purchases for our permanent collection. It is hoped that a selection can be made from this exhibition. We are eager also to encourage collecting in the area, for this also redounds to the growth of art appreciation in the community.


Perhaps you would prefer my contacting a particular member of your staff and would like to leave word to that effect at the Biltmore, where I will be staying all next week, arriving September 15. If not, I will phone for an appointment.

We will handle all expenses and insurance. The shipments will arrive here by October 24 via Hahn Bros.

Our Womens' Founders Society plans a special evening program to push sales. Emily Gennauer, Critic, New York Herald Tribune, speaks here during the exhibition and will no doubt assist in its success.

We hope very much that your gallery may be represented.

Sincerely,

  
G. Stuart Hodge  
Director

GSH:db

regarding sales transactions,  
obtaining written permission  
involved. If it cannot be  
search whether an artist or  
need that the information  
the date of sale.





THE UNIVERSITY OF NEW MEXICO | ALBUQUERQUE

1889-1964  
75TH ANNIVERSARY

UNIVERSITY ART GALLERY

August 28, 1963

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

I have just returned to the University after my summer in the east and was delighted to find your letter of July 2 offering your valuable services in regard to our painting and photography exhibition. Since we visited in New York, I have gathered a good deal more material of considerable interest to this project.

We will certainly want to include both Shahn and Sheeler in our exhibition. I have in mind at present the Sheeler locomotive wheels painting at Smith because I happen to have the Sheeler photograph that served as a model for this painting in my own photographic collection. In the case of Shahn, I would like to have one of the Sacco and Vanzetti paintings if possible. The Museum of Modern Art has a very nice one and I would appreciate it if you would discuss with Shahn whether he used a photograph as source material for this particular painting. If this painting is not to be considered, can you suggest something else of this early series? Another possibility would be for you to ask Shahn about a painting of the late thirties or early forties which was taken in part from a photograph which he still has in his files. I will leave this in your hands and look forward to hearing from you when you have a chance to discuss the matter with Shahn.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Carl Denman  
420 E. DeSoto Avenue  
St. Louis 7, Mo.

Dear Mrs. Halpert:

We thought you would be  
interested in seeing the story in the Sunday,  
August 4 issue of the St. Louis Post-Dispatch,  
which is attached. It tells about John and  
Jean and their art collection.

Also, please see what John  
has to say about you in the fifth and sixth  
columns of this story.

Best wishes.

Sincerely yours

  
Carl Denman

Mrs. Edith Halpert  
The Downtown Gallery  
32 E. 51st Street  
New York, New York

August 5, 1963

For to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



✓ POL  
September 5, 1963

Mr. Thomas J. McCormick, Director  
Vassar College Art Gallery  
Poughkeepsie, N.Y.

Dear Mr. McCormick:

As the Gallery was closed during the months of July and August, all mail has been held here for my return. This explains the delay of my reply.

Indeed, I will be very happy to cooperate with you in relation to the John Marin situation.

The painters have just left, but by next week we will be in good order again.

I would suggest that you send us the five paintings, indicating which you would like to retain; or if you prefer, just send us those you would consider for trade against Stuart Davis or Ben Shahn.

I hope that when you are next in New York you will come in to say hello.

Sincerely,

EGH:vg

MUSEUM OF FINE ARTS BOSTON 15, MASSACHUSETTS



*Department of Paintings*

September 10, 1963

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I have just confirmed with Perry Rathbone that he is fully interested in purchasing the Marin which we still have here on approval. The only reason that it was not acquired before the cessation of committee meetings during the summer was the fact that funds for American paintings were overdrawn, when this picture first came on approval. We have every expectation of making a purchase of the painting before the end of this year.

I know that it is a painting in which Perry is extremely interested and which he intends to make every effort to secure. With renewed thanks.

Sincerely yours,

Thomas N. Maytham  
Assistant in the  
Department of Paintings

TNM/rrl

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Corcoran Gallery

August 13,

Dear Don: Hoopes

I have just returned from California where life was just one party after another. Jim Foster was a great host, and the EGH collection was very well installed. He had a temporary repair job done on the Tango male, as we could not omit the two sculptures from the show. I will try the epoxy method on an African sculpture my houseman broke, and will take care of the Tango guy when it is returned late in the year. I really dread sending works of art to exhibitions these days, as every shipment comes in with some damage or other. The insurance people will have to wait until the show is returned to check the claim...

Yes, indeed, I expect to be in Newtown through the 3rd of Sept., with a weekly trip to New York, but will be delighted to arrange my time so that Ginny and you can visit with me in Conn. My phone number is Code 203 - 426/4508. Call me when you arrive in Westport and let me know when you can make it. I have room-and-bath accommodations for special visitors, and would love to have you. Meanwhile, best regards.



**Walter Kaner** ASSOCIATES, INC.

**PUBLIC RELATIONS**

452 FIFTH AVENUE

NEW YORK 18, N. Y.

PENNSYLVANIA 6-0300-1-2

September 3rd, 1963

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

As per our phone discussion today I am writing to inquire as to the possibility of securing the "Visual Art by Performing Artists" exhibition following the concluding of its showing at your Downtown Gallery.

The exhibition would be displayed at The Cryder House, the most luxurious apartment building on Long Island, in an impressive, dignified setting on the 20th floor affording a sweeping, magnificent view of Long Island Sound.

The exhibit would enable Long Islanders to view the paintings and it would be our plan to stage a black-tie preview showing for L.I. public officials, art groups, community and business leaders and the press.

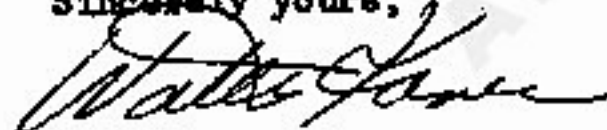
The exhibit would be fully insured and transportation would be provided. I note plans for a preview at your Gallery to benefit the Whitney Museum and I believe the builders of The Cryder House might agree to a contribution to the Museum, or another designated charity, in appreciation for the loan of the exhibit.

It would be our desire to co-operate fully and abide by all requirements for showing of the exhibit.

The Cryder House, I might note, has been written up in Fortune and all New York papers as well as being depicted on TV. The building is situated on a six-acre estate in Beechhurst, Queens, and among its features are a private restaurant, pool, private beach, and boat basin.

I would be happy to meet with yourself or the exhibition committee to discuss the matter further.

Sincerely yours,



Walter Kaner

WK:kk  
Enc.

or to publishing information regarding sales transactions, artists are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 60 years after the date of sale.



Does the essence of this begin to strike  
you as familiar? Casting away the  
particularities of individual spheres, each  
with its own struggle, the battle is the  
same for all of us. — Unless of  
course you can sit benignly by and  
contemplate a billboard...

I do not know — really — what lies  
ahead for me in the next few weeks or  
months, even unto no resuming of practice  
until the mechanics of my home is relatively  
adjusted. At any rate we think of  
you often and lovingly and look forward  
to seeing you again.

Helen

TE 1-3404

**TANGLEWOOD GALLERY**

4 EAST 95TH ST., N. Y. 28

STOCKBRIDGE, MASS.

September 5, 1963

The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Miss Halpert:

We are enclosing our check of \$45 for  
the sale of Shahn's "Algerian Memory" (\$50  
less 10% commission).

We shall return the remaining prints and  
drawings within the next ten days. Thank you  
for all your cooperation.

Very Sincerely,

*Rosa Esmann*  
Mrs. Aaron H. Esmann

*Did we  
get these?*

*Yes, rec'd  
9/10/63*

For publishing information regarding sales transactions,  
searchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 50 years after the date of sale.



Mager, Gus	Ogunquit	P
Magocsi, Helen K.	York	P
Maki, Virginia Ladd	Freeport	P
Maldarelli, Oronziot	Skowhegan	S
Manning, Sylvia	Portland	P
Manning, William R., Jr.	Portland	P
Marble, Edwin Warren	Skowhegan	P
Marin, John	Stonington, Cape Split	P
Mason, Mary Townsend	Monhegan	P
Masta, Danny	York	P
Matolcsy, Lajos	South Paris	P
Matthews, Stephen E.	Portland	P
Mattel, Antonio	Ogunquit	P
Maurer, Sascha	Boothbay Harbor	P
Mayo, Edward	Kennebunkport	P
Meador, C. Abbott	Oakland	P
Meakin, Lewis H.	Camden	P
Meissner, Leo	Monhegan	P
Melville, Grevis W.	Damariscotta	P
Menkes, Sigmund	Skowhegan	P
Mercier,	South Berwick	P
Merritt, Francis S.	Deer Isle	P
Merritt, Norman	Boothbay Harbor	P
Mersfelder, Ade D.	Monhegan	P
Messer, Edmund C.	Skowhegan	P
Metcalf, Olive	Augusta	P
Metcalf, Willard		P
Meigs, Mary	Skowhegan	P
Meyer, John C.	South Portland	P
Miller, Barb	Birch Harbor	P
Miller, Dan	Cores	P, Prints
Miller, Vest Morehouse	Winter Harbor	P
Minewski, Alex	Monhegan	P
Moise, William	Hancock	P
Mongomery, Claude W.	Peaks Island	P
Moore, David	Portland	P
Moore, Meg	York	P



8/3 - Tues. Nite

## Beverly Wilshire Hotel

9500 Wilshire Boulevard, Beverly Hills, California

Hello Earth!

I don't really know where I left off in my report of going and coming since I wrote but this is briefly it: -

The Thurns took me directly to their home - a sprawling seventeenth century house, 1200 ft. above ground, surrounded by twenty-two acres of land - mostly mountain. A fabulous spot! They insisted that I stay with them while here but this was completely out of the question for me. But the little girl Lita, who took to me like a duck out of water, pleaded that I stay and so I did that night. Really not too difficult to get accustomed to that luxury. Lita drove me to the hotel next day and that same afternoon Frank picked me up, drove me home again and then took me to the Bowl to hear André Previn. Lita has been delightful; calls me almost daily to see that I'm alright. I'll see them again tomorrow. Jan Anderson has been attentive. She spent all day Sunday with me driving to Laguna Beach and

LA BELLA FONTANA  
RESTAURANT DISTINCTIVE

OAK BAR  
COCKTAILS

THE CHAMPAGNE ROOM  
INTIMATE FOR PARTIES

SANS SOUCI  
THE ULTIMATE

LE GRAND TRIANON  
SUPERLATIVE SETTING



August 9

Dear Mrs. Halper:

We are keeping Isaac D's KAVA PROFILES  
and I HAVE ENCLOSED A DOWD PAYMENT OF  
\$120 AS REQUESTED. I WILL CONTINUE  
TO SEND PAYMENTS EACH MONTH UNTIL \$600  
IS PAID.

PLEASE SEND ME ANY PAPERS NECESSARY  
and I WILL SIGN ON WHATEVER and RETURN  
to you.

Thank you,  
Joanne Tinter

Fred & Tinter  
Joanne  
Kathleen  
H.

Recd  
120.-

Striska, Paul

Taylor, Mary

Vayana, Nicolars

Willis, Michael

Monhegan

Monhegan

Ogunquit

Portland

P

P

P

P

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



August 18, 1963

Mr. Thomas Howe  
Director, Cal. Palace Legion of Honor  
San Francisco 21, Cal.

Dear Mr. Howe:

In all the excitement of parties, much conversation and punch, I did not have an opportunity to discuss the Hayes' foreword with you, but am delighted that you, Jim, and I all agreed that it was an excellent treatise but not quite appropriate for a simple little catalog and a simple little dealer's collection. In any event, I was pleased with what Jim actually used.

While I regret that so many other and especially vital works were either on loan or - as the Stella group - had been promised elsewhere for one-man exhibitions, I am satisfied with the group and enjoyed seeing it on the walls - in a new context. Thus I hope that you, too are satisfied with the show as it stands - or hangs.

In the event that you expect to be in New York before January, do let me know as I should enjoy seeing you on my home grounds.

Sincerely yours,



UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

August 20, 1963


Mrs. Edith Gregor Halpert, Director  
THE DOWNTOWN GALLERY  
32 East 51st Street  
New York 22, New York

Dear Edith:

It was good to see you on the march. Good also  
to see all your paintings out here.

You should know that I have written to William  
Rothenstein. It went over the signature of the  
Chancellor of the University as I am a humble  
soul interested in results. I shall let you know  
when I hear. Meantime I would not talk London to  
Stuart until we see what we can do. Probably this  
will clarify itself in September and I should come  
on in October and we can sit down and make a little  
list. Then all I have to do is find the appropriate  
adjectives.

Now my affection to you.



Frederick S. Wight

FSW/rs

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



ADVISORY COMMISSION  
ON  
BRANDEIS UNIVERSITY CREATIVE ARTS AWARDS  
WALTHAM, MASSACHUSETTS  
August 26, 1963

COMMISSION OFFICE  
60 EAST 42ND STREET  
NEW YORK 17, N. Y.  
OXFORD 7-5340

LOUIS KRONENBERGER  
CHAIRMAN

MRS. MILTON STEINBERG  
EXECUTIVE DIRECTOR

MAX ABRAMOVITZ  
HARRY N. ABRAMS  
JOHN I. H. BAUM  
ARTHUR BERGER  
DEAN CLARENCE Q. BERGER  
LEONARD BERNSTEIN  
JOHN MASON BROWN  
HAROLD CLURMAN  
AARON COPLAND  
MALCOLM COWLEY  
J. V. CUNNINGHAM  
ENRICO DONATI  
LLOYD FRANKENBERG  
JOHN GASSNER  
PETER GRIPPE  
BEN HELLER  
SAM HUNTER  
MRS. JACOB M. KAPLAN  
EDGAR KAUFMANN, JR.  
STANLEY KUNITZ  
JAMES LAUGHLIN  
JOHN MATTHEWS  
JOHN D. MITCHELL  
EARL MORSE  
EDWIN BURR PETTY  
JACK I. PORE  
MRS. BERNARD REIS  
MITCHELL SIPKIN  
SAMUEL L. SLOBERG  
CARLETON SPRAGUE SMITH  
VIRGIL THOMSON  
MISS ANITA WARBURG  
DAVID B. WOOLINGER  
RICHARD S. ZEISLER

Mrs. Edith Halpert  
Downtown Gallery  
32 E. 51st St.  
New York, N. Y.

Dear Edith:

This is a copy of the letter sent to the galleries:

The Brandeis University Creative Arts Awards were inaugurated in 1957 as an expression of the University's conviction that educational institutions have an important role to play in the encouragement and development of the artistic and cultural life of America.

The Creative Arts Awards have been presented in New York City, as you know. During the first few years we had a small exhibit of the artist's work on campus during Commencement week. After seven years we had a small exhibit of the artist's work on campus during Commencement week. After seven years, Brandeis University has considered it important to review this distinguished group of artists and to hold a group show in New York of all fourteen artists who have received the awards; each artist to be represented by several works.

May we borrow three paintings by Stuart Davis and Georgia O'Keeffe representing an early, middle period, and most recent work, if possible. I may be wrong, but, it seems to me more exciting to show continuity in the artist's work rather than just his recent paintings.

The exhibition titled, Brandeis Creative Arts Awards, Fourteen Painters and Sculptors, will be shown at the American Federation of Arts Galleries at 41 East 65th Street from October 21st through November 5th. We plan to sell tickets for our gala opening night, October 21st, for the benefit of our Creative Arts Awards Fund.

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



TELEGRAMS AND CABLES:  
PENGUINOOK, WMT DRYTON



TELEPHONE  
SKYPORT 1984 (7 LINES)

PENGUIN BOOKS LTD  
HARMONDSWORTH MIDDLESEX

21 August 1963

Director  
Downtown Gallery  
32 East 51st Street  
New York  
USA

Dear Mrs Halpert,

Since writing to you on 17 July about Ben Shahn's portrait of Sigmund Freud, we have obtained permission from the owner, Dr Walter Myden, to reproduce it on the cover of our edition of THE LIFE OF FREUD.

We should be grateful if you could let us know, as soon as possible, whether Mr Shahn will allow us reproduction rights.

Yours sincerely,

for Art Editor

mh

Chairman and Managing Director: SIR ALLEN LANE, HON. D. LITT., HON. LL. D., HON. M. A.  
Deputy Managing Director: H. F. FARQUHARSON  
Directors: RONALD BLISS EUNICE FROST, O.B.E. ANTHONY GODWIN HANS SCHMOLLER  
SIR WILLIAM EMERY WILLIAMS, C.B.E., HON. D. LITT.  
Secretary: IAN C. DICKSON, F.C.A., A.C.W.A.

For publishing information regarding sales transactions, contributors are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

**whitehouse**  
MANUFACTURING COMPANY

September 9, 1963

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22 N. Y.

Dear Mrs. Halpert:

Thank you for your kind letter of September 4.

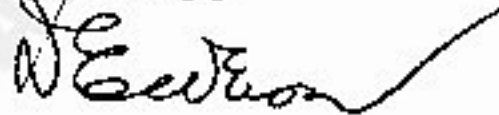
I am particularly interested in Dove's work when it has reference to reality in simplified pattern form, and when in high key colors. However, I should not be so sure of myself as I have seen some beautiful work in soft subtle colors.

In 'Arthur G. Dove' by Frederick S. Wight, (which I have from the public library), there is shown 'Connecticut River'; would you part with it? To be candid with you, my apprehension is that what is left for sale is the residue and in this I am understandably not interested.

I would like to come to New York but I doubt if I could get away before sometime the end of next month. Besides there would have to be a reason for making the trip altho I would enjoy going thru the museums and galleries.

Would it be too much trouble for you to handle this by mail at least for the preliminaries?

Sincerely,



D.E. Weiss  
sp

or to publishing information regarding sales transactions, neither are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**ARTHUR R. FREEMAN**

INSURANCE BROKER AND ADVISOR  
TO INDUSTRY

TELEPHONE MURRAY HILL 3-8510-71  
3-12-73-74

10 EAST 40TH STREET  
NEW YORK 16, N. Y.

September 9th, 1963

The Downtown Gallery  
32 East 51st Street  
New York City, N. Y.

Attention: Mrs. Edith G. Halpert

Re: "The Lucky Dragon"  
By: Ben Shahn  
Corcoran Gallery of Art

130

Dear Mrs. Halpert:

We are pleased to enclose herewith loss draft in the amount of \$25.00 in full settlement of the above captioned loss.

Trust you find same in order and mark your files accordingly, we remain,

Very truly yours,

ARTHUR R. FREEMAN

BY Sara Greenberg  
Sara Greenberg - Loss Dept.

SG:  
ENCL: 1

ALLYN AND BACON, INC.  
150 TREMONT STREET  
BOSTON 11

27 August 1963

Director  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Sir:

For reproduction in our forthcoming fifth grade  
book of the art education series MY WORLD OF ART  
by Blanche Jefferson and Barbara Fredette, we  
would like permission to reproduce the drawing  
TROUBLED MAN by Ben Shahn, 1958.

If permission is granted could you supply us with  
a black and white photograph for shooting copy?

We shall, of course, be most happy to carry your  
credit line.

As our deadline is imminent we would appreciate  
hearing from you at your earliest convenience.

Thank you for your kind consideration.

Sincerely,

*Yvette Greifer*  
Yvette Greifer  
Art Editor



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

# QUALITY OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

# WESTERN UNION TELEGRAM

W. P. MARSHALL, President

1201 (4-00)

## SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

==== BB246 LA493

L BHB307 NL PD=BEVERLY HILLS CALIF 16=

MRS EDITH HALPERT=

EDEN HILL RD NEWTOWN CONN=

1963 AUG 15 PM 9 55

RECEIVED AUG 13 LETTER AND PHOTOS FROM FOSTER STOP

PLEASE SEND STATEMENT OR GENERAL COMMENTARY ON ORIGINS  
OF YOUR COLLECTIN. EVALUATIONS OR PERSONAL  
REMEMINISCENSES STOP 1000 WORDS ADVISABLE HOWEVER  
LENGTH YOUR DISCRIMINATION STOP WE HAVE ALMOST 2  
WEEKS FOR DEADLINE TAKE YOUR TIME STOP DELIGHTED  
YOUR COOPERATION MUCH APPRECIATED ADDITIONAL PHOTOS  
DESIRABLE WITH YOUR TEXT=

SECUNDA.

4264508  
JAN 1964

ITT/AC&R SYSTEM — ITT/A  
Via All America - Via Commer

CI1089 TDN29

HARMONDSWORTH 18 5 5.25P

LT

DOWNTOWN GALLERY 32 EAST 51ST STREET NYK

PLEASE ANSWER SOMEHOW OUR LETTERS 17 JULY 21 AUGUST

FACETTI

COL 32 51ST 17 21

—ITT/AC&R SYSTEM  
Via Mackay Radio

SEND A MESSAGE: PHONE 797-3311 - TO CALL A MESSENGER: PHONE 797-  
MESSAGE INFORMATION: PHONE 797-7550 - OTHER MATTERS: PHONE 797-3

1963 SEP 5 PM 12 39 04

Prior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

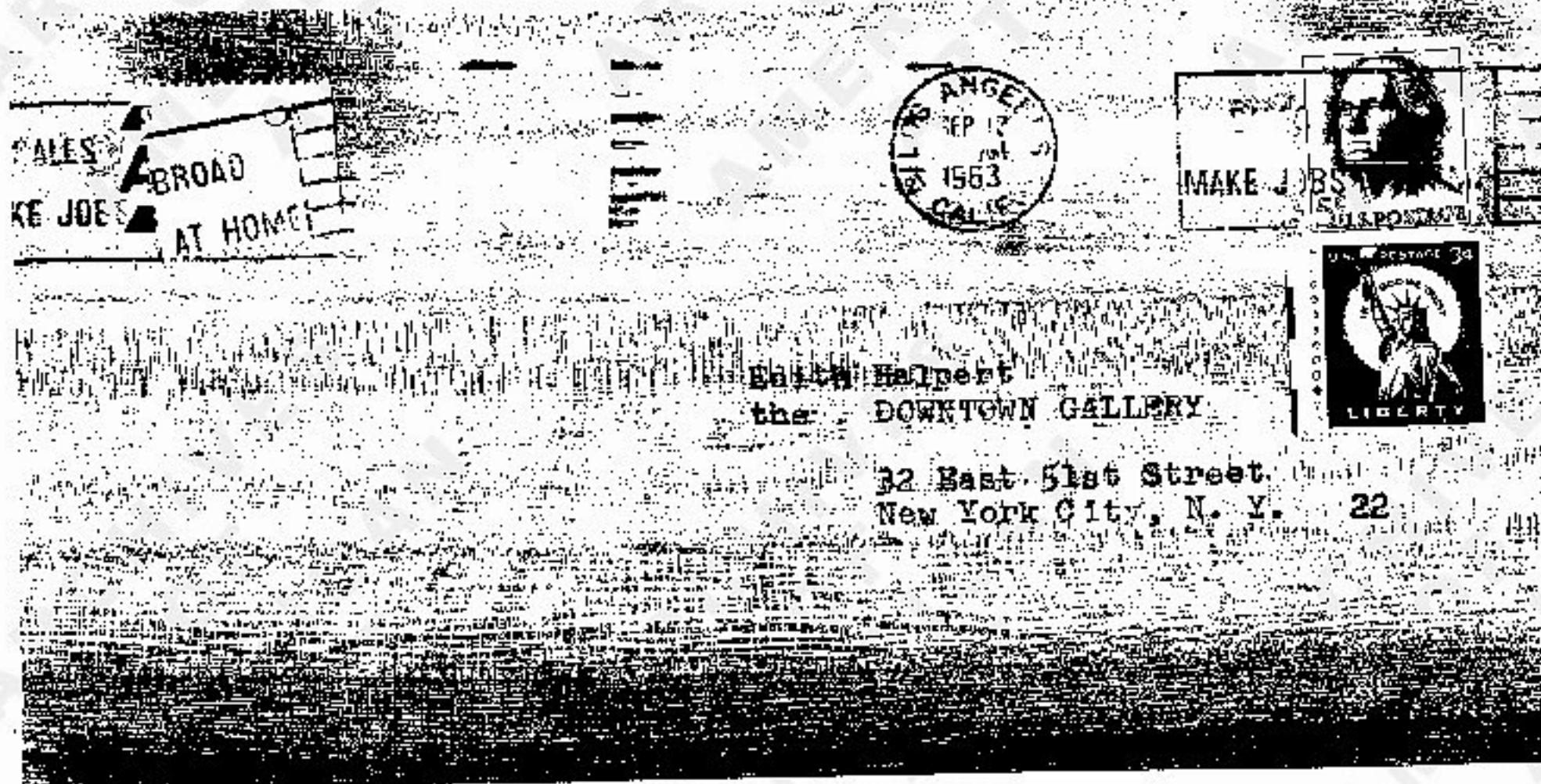


Eastwood, Tom	York Beach	P
Ebert, Charles H.	Monhegan	P
Ebert, Mary L. R.	Monhegan	P
Eberhard, Roger G.	Newcastle	P
Elisofon, Eliot		
Elery, Richard G.	Monhegan	P
Elliott, James H.	Bath	P
Emery, Dorothy	Rockland	S
Engel, Harry	Ogunquit	P
Enneking, John J.	Skowhegan	P
Erlanger, Elizabeth	Christmas Cove, Monhegan	P
Estabrook, Mrs. Colby	Stacyville	P
Etnier, Stephan	South Harpswell	P
Evans, Polly R.	Wells	P
Farmer, Alison		
Farnum, Marcelyn	Wilton	P
Farruggio, Remo	Monhegan	P
Ferguson, Duncan	Ogunquit	S
Field, Hamilton E.	Ogunquit	P
Piene, Ernest	Ogunquit	P
Finney, Robert		S
Fiori, Joseph	Jefferson	P
Fisher, Mrs. Stowell S.	Ogunquit	P
Fisher, William	Kennebunkport	P
Fitzgerald, Clark	Castine	S
Fitzgerald, James	Monhegan	P
Flagg, James Montgomery	Biddeford	P
Flanagan, John F.		S
Flannagan, Gwendolyn Elwell	Portland	P
Flaws, Barbara Wallace	Portland	P
Flaws, Harley L.	Portland	P
Flynn, Natalie	York Harbor	P
Fogg, Aubigne	Portland	P
Forgary, Sylvia	New Vineyard	P
Polinsbee, James	Montsweag	P
Polinsbee, John P.	Wiscasset	P
Poster, Ben	North Anson	P

For publishing information regarding sales transactions, searches are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is published 50 years after the date of sale.



rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.





8/22/63

HELEN W. BOIGON, M. D.

48 EAST 82ND STREET

NEW YORK 28, N. Y.



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Edith,

Your card reached us of course since in all these communities one must call for his mail at the local P.O. We have a private phone, but it is in the name of Theodore H. White (as in The Making of the President 1960) who owns this cottage. We have it by grace of the fact that he was called



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Hassam, Childs	Appledore, Bar Harbor	P
Hatch, Edbury	Newcastle	S
Hathaway, G. M.	Portland	P
Haugaard, Dan	Canaan	P
Hawkin, John	Ogunquit, Wells	P
Healy, Edward J.	Bangor	P
Healy, Marion	Bangor	P
Hebald, Milton E.	Skowhegan	S
Hecht, Zoltan	Boothbay Harbor	P
Hekking, William	Monhegan	P
Heliker, John Edward	Cranberry Isles	P
Helsey, Rip	Corea	P
Hemenway, Bart	West Boothbay	P
Hemenway, Nancy	West Boothbay	P
Henderson, Elyot	Cape Neddick	P
Henderson, William	Portland, York	P
Hendrick, Shirley	Monhegan	P
Henri, Robert	Monhegan, Ogunquit	P
Henry, Ray	Livermore Falls	P
Hensel, Hopkins	Ogunquit	P
Hentz, Karl	Brunswick	S
Hergelroth, Edward H.	Cape Neddick	P
Hildreth	Portland	P
Hill, Harriet F.	Searsport	P
Hirsch, Stefan	Alfred, Ogunquit	P
Hodsdon, Helena C.	Portland	P
Hogatron	Crichaven	S
Hohmann, Hans	York	S
Holst, William	Little Deer Island	P
Holton, Henrietta	Camden	P
Homer, Winslow	Prout's Neck	P
Hopkins, Ellen C.	York	P
Hopper, Edward	Monhegan, Ogunquit, Pemaquid	P
Hornberger, Priscilla S.	Bremen	P
Houghton, James B.	Weld	P
Houmère, Walter	Monhegan	P
Howard, Stephan	Newcastle	P



September 5, 1963

Mr. John Pancoast, Director  
Portland Museum of Art  
111 High Street  
Portland, Maine

Dear Mr. Pancoast:

I am sorry there was so long a delay in my reply. The Gallery is closed during the summer, and I have just returned and find a great volume of mail, including yours.

Yes, indeed, we will be very glad to have the items listed forwarded to the Portland Museum of Art when the exhibit closes at Colby.

Sincerely yours,

EGH:vg

cc: Prof. J.M. Carpenter  
Colby College, Maine



# PORTLAND MUSEUM OF ART

111 HIGH STREET

PORTLAND, MAINE

August 19, 1963

Dear Mrs. Halpert:

Recently Professor Carpenter and I have discussed the advantages of showing "Maine and Its Artists" in Portland after the exhibition has closed at Colby and before it opens in Boston. A showing in Maine's center of population after attention is diverted from the delights of summer is most desirable, we believe, when weighed against the alternatives of continuing the exhibition at Colby another two or three months or storing it.

The loan of your Rattner Farm Composition (No. 1), Skowhegan, Zorach Reclining Cat and Zorach Woman to the Portland Society of Art for exhibition at the Portland Museum of Art from October 16 to November 17 would be both welcomed and appreciated. I hope you will be able to grant it.

Works of art lent for exhibition in Portland and now being insured by Colby College would continue to be insured under the policy carried by the College. In all other cases, the Portland Society of Art should be billed for the premium covering the period the works of art are on exhibition in Portland.

Very sincerely yours,

John Pancoast  
Director

JP/dd

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 Street  
New York, New York

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.



Thayer, Donald	Farmington	P
Thayer, Marilyn	Farmington	P
Thibault, Armand	Portland	P
Thieme, Anthony	Eastport	P
Thomas, Norman	Portland	P
Thompson, Arthur	Bangor, Sorrento	P
Thompson, Ernest Thorne	Medomak	P
Thompson, Mabel Rand	Augusta	P
Thompson, Susie Nass	Addison	P
Thon, William	Port Clyde	P
Thorne, Thomas B.	Portland	P
Thurber, Philip A.	Bristol	P
Tibbetts, Hope	Camden	P
Tibbetts, Samuel	Camden	S
Tiemer-Wille, Gertrude	Cundy's Harbor	P
Titcomb, Edna N.	Falmouth Foreside	P
Tonge, Mildred	East Boothbay	P
Toviah, Harold	Skowhegan	S
Trefethen, Jessie B.	Peak's Island	P
Triscott, Samuel P. R.		
Tronerud, Norman	Orono	P
True, Helen	Farmington	P
Tryon, Dwight W.	Belgrade, Mount Desert, Ogunquit	P
Tubby, Josiah T.	Portland	P
Tucci, Michael	Cape Elizabeth	P
Tucker, Allen	Castine	P
Tucker, Richard D.	Camden	P
Turgeon, Corinne	Westbrook	P
Turner, Edward L.	Swans Island	P
Tyler, Harry R., Jr.	Brunswick	S
Tyson, Carol S.	Mount Desert	P
Utterback, Eunice	Sedgwick	P
Vajs, Anthony	York Harbor	P
Vallee, Jack	Monhegan	P
Valentino, Ernesto	Ogunquit	P
Van Donnelen, David		
Vedder, Elihu	Ogunquit	P

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

not to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
on both sides and purchase involved. If it cannot be  
established after a reasonable search whether an artist or  
architect is living, it can be assumed that the information  
is published 60 years after the date of sale.

about it.?

Best regards,  
Jr



UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

August 30, 1963

Mrs. Edith Gregor Halpert  
THE DOWNTOWN GALLERY  
32 East 51st Street  
New York 22, New York

Dear Edith:

I enclose a photograph and color slide of the portrait of John XXIII, and I wish you luck. The photograph is overexposed and has some strange spots in the upper left hand corner. And the color slide has a misleading lavender cast. The background is Venetian red to russet rather than purple. The Pope himself is in a warm purple, however, and this is not too deceptive. No artist thinks that photographs do him justice, and this was done in a great rush.

The painting of course came from a number of photographs. The figure emerges from a photograph in Life magazine, but the head is somewhat different--a composite of a number of photographs, notably one in the London Observer. I no longer feel guilty in using a photograph as somehow the painting gets away from it and turns into my own work.

It was good to talk to you the other day and I am sending someone up to photograph your collection at Santa Barbara.

All of the best to you.

Cordially,



Frederick S. Wight

FSW/rs  
Enclosures

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



✓  
August 17, 1963

Mrs. Richard W. Lloyd  
Cotuit, Mass.

Dear Mrs. Lloyd:

Thank you for your letter which reached me at my summer home where I will remain until the Gallery reopens after the vacation period ~~on~~ on September 3rd. This, incidentally, explains the delay in my reply.

The painting by Georgia O'Keeffe entitled: BLUE A, dated 1959, is priced at \$9,000, as indicated on the exhibition price list, and is among the outstanding examples of this important artist's work. I am happy that you noticed it in the unfortunate location, badly illuminated and covered with Plexiglass which she uses for protection in transportation, and which destroys the color values and tonal nuances.

If you would like to examine this painting under more favorable circumstances, I shall be very glad to show it to you at the gallery at your convenience together with other examples of O'Keeffe's work. On the other hand, if you would prefer to see it in your own home, we will be prepared to send it to you for consideration. In the latter circumstance the consignee assumes the expense involved in packing, shipping and insurance.

Please let me know your wishes - addressing the letter to this address ----

I look forward to hearing from you.

Sincerely yours,

P.S. Sorry, but I am not a very good typist, as you can see.

C.I.B. 9/12/63

*Miss So. Am.*